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CATALOGUE OF
OXFORD PORTRAITS

III

Dr. Philip Bisse
Wadham College

CATALOGUE OF PORTRAITS

IN THE POSSESSION OF

THE UNIVERSITY, COLLEGES,
CITY, AND COUNTY
OF OXFORD

BY

MRS. REGINALD LANE POOLE

VOL. III
PORTRAITS IN THE COLLEGES AND HALLS
PART II

OXFORD
AT THE CLARENDON PRESS
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LIST OF ILLUSTRATIONS

PAGE			PLATE
211.	Philip Bisse		*Frontispiece*
	CHRIST CHURCH.		
17.	Martin Heton		1
20.	Milo Smith		1
22.	Francis Godwin		1
34.	Edward Pococke		1
23.	Robert Burton		2
21.	Dudley Cartleton, Viscount Dorchester		3
70.	Louis de Visme	*Raphael Mengs*	3
27.	Brian Duppa		4
32.	John Fell	*after Sir Peter Lely*	4
46.	George Smalridge	*Sir Godfrey Kneller*	4
56.	Thomas Tanner		4
39.	John Locke	*S. Brounover*	5
48.	Robert Harley, Earl of Oxford	*Jonathan Richardson*	5
58.	Edward Harley, Earl of Oxford	*Sir Godfrey Kneller*	5
68.	John Nicoll	*Rev. James Wills*	5
75.	David Murray, Viscount Stormont	*George Romney*	6
78.	Sir John Skinner	*Thomas Gainsborough*	6
78.	William Markham	*Sir Joshua Reynolds*	7
94.	Sir Thomas Strange	*Sir M. Archer Shee*	8
98.	Thomas Gaisford	*H. W. Pickersgill*	8
104.	William Ewart Gladstone	*Sir John Millais*	9
108.	Archibald Philip, Earl of Rosebery	*H. Weigall*	9
104.	Henry George Liddell	*G. F. Watts*	10
106.	Francis Paget	*W. Q. Orchardson*	10
	TRINITY COLLEGE.		
125.	Ralph Kettell	*George Bathurst*	11
125.	Thomas Allen		11
132.	John Carne	*George Huddesford*	12
137.	James Ford	*W. M. Bennett*	12
138.	Walter Savage Landor	*Charles Branwhite*	12
138.	James Ingram	*Thomas C. Thompson*	13
141.	William Stubbs	*C. W. Furse*	13
142.	Robinson Ellis	*G. P. Jacomb-Hood*	13

PAGE			PLATE
	ST. JOHN'S COLLEGE.		
160.	John Case		14
163.	John Buckeridge		14
164.	Sir William Paddy	*R. Dellow*	14
188.	James Bellamy	*Frank Holl*	14
180.	Richard Rawlinson		15
	JESUS COLLEGE.		
198.	James Ussher		16
205.	John David Jenkins	*W. Holman Hunt*	16
	WADHAM COLLEGE.		
218.	Mother George	*William Sonmans*	17
224.	James Thomson	*John Patoun*	17
227.	John Wills	*John Hoppner*	17
228.	William Tournay	*Thomas Kirkby*	18
229.	Richard Bethell, Lord Westbury	*J. Bailey*	18
233.	Sir Thomas Graham Jackson	*Hugh Riviere*	18
	PEMBROKE COLLEGE.		
242.	William Shenstone	*Thomas Ross*	19
	WORCESTER COLLEGE.		
265.	Richard Linch Cotton	*Sir William Boxall*	20
	HERTFORD COLLEGE.		
270.	William Tyndale		21
	ST. EDMUND HALL.		
279.	Thomas Shaw		19
280.	Thomas Secker	*Sir Joshua Reynolds*	20
	KEBLE COLLEGE.		
283.	John Keble	*George Richmond*	22
286.	John Henry Newman	*Thomas Woolner*	22
288.	William Butterfield	*Lady Coleridge*	22
286.	John Henry Newman	*W. T. Roden*	23

XIII

PORTRAITS IN CHRIST CHURCH

1 LADY ELIZABETH MONTACUTE

Daughter of Sir Peter de Montfort of Beldefert Castle, Warwickshire; married, 1st, William, Baron Montacute, and 2nd, Thomas, Lord Furnival; founded a Chantry with part of Christ Church meadow for an endowment; d. 1353.

Whole length figure, lying on her back; deep hood with a broad embroidered and perhaps furred edge over lace cap; square cut red brocade mantle over close fitting gown reaching to her feet; the sleeves show a pattern of roses and fleurs-de-lis; plain shoes; large jewel clasping her mantle on her breast; her hands joined in prayer; two angels support her head, her feet rest against a dog. Marble with traces of paint.

(*Cathedral, Tomb between the Latin Chapel and the north aisle of Chancel.*)

2 SIR GEORGE NOWERS

So identified by Anthony Wood; lord of the manor of Tackley, his wife, Joan, perhaps by birth an Olney; owned land also in Churchill in the year 1407–8; and Idbury; d. 1425.

Whole length recumbant figure lying on his back, the head resting on a bull's head, the feet against a greyhound; pointed helmet, the face uncovered showing moustache, cleft chin, and very big nose; gorget of mail, the whole body covered in plate armour, the tunic edged with a fleur-de-lis pattern; the hands, in iron gauntlets, are joined in prayer on his breast; he wears a heavy belt, but there is now no trace of sword or dagger, nor of the coat of arms on his breast. Stone, with traces of coloured paint.

(*Cathedral, Tomb in the north aisle of the Chancel.*)

The description of this tomb included by Gutch in the appendix to Wood is taken from Browne Willis's Survey of the Cathedral published in 1730. There it is said to be the tomb of Sir Henry de Bathe, justice of the King's Bench, who died in 1261. This

identification Gutch justly rejects [1] on the ground that no judge would be represented on his tomb in armour. In Wood's collections for his History of the City the figure is described but not named, but in a note [2] Wood asserts his belief that 'the monument is for George Nowers, Knight, Lord of Tackley'. In his notes on the inscriptions and arms in Oxfordshire churches [3] occurs the following: 'In the windows of the house of Peter Aylworth at Tackley (the mannour house) . . . is the picture of Sr Georg Nowers painted in his armour cap a pee, a dagger on his right side, a sword on his left, a bulls head couped under his head, and a greyhound couchant at his feet—represented just as tis in the church of S. Frideswides at Ch. Ch. Oxon. where I suppose he was buried. D. Georgius Nowers, miles, obiit an. m cccc xxv.' This figure was surrounded by coats of arms of the families of Nowers, Coningsby, and Gower.

The identification of the two presentments of the same man is confirmed by the Visitation of Oxford made by Richard Lee, Portcullis, in 1574.[4] He notes in 'Cristes Church in Oxon. . . a fayr tombe with all these armes about it (the arms of Nowers, Darcy, D'amory, Basset, and Lucy) and a man in armor with Newers cote on his brest and the crest under his hed, very ancient'. Rawlinson in his account of Oxfordshire Churches [5] repeats the description of the figure in Tackley Manor House window—and in his account of the parish church says 'somewhere hereabouts has been a monument for Sir George Nowers Kt, sometime Lord of his manor who died 1425 . . .'. But it is very improbable that a second similar tomb was set up besides the one in the Cathedral.

At one time the official label on the tomb only bore the words 'a companion of the Black Prince (b. 1330; d. 1376)'.

3 QUEEN ELIZABETH OF YORK

B. 1465; daughter of Edward IV and Elizabeth Woodville; married Henry VII, 1486; d. 1503.

Bust, facing the spectator; the head turned to l.; black and gold gabled French hood edged with gold and jewels, and lined with white; black veil, red and gold lappets; small pearl necklace

[1] Appendix to Gutch's edition of Wood, p. 304 n.
[2] *City of Oxford*, ed. by A. Clark, ii, p. 175.
[3] Wood MS. E. 1, p. 103. These notes were collected in 1655–6, see Rawl. MS. B. 397.
[4] See *Herald's Visitations of Oxfordshire*, pp. 54, 71.
[5] Rawl. MS. B. 400 *c*, p. 291 *b*. See also Wood MS. E. 1, p. 102.

and gold pendant; cloth of gold low necked dress edged with jewels; ermine cuffs; her l. hand lies along the front of the picture, rings on her first and third fingers; inscribed above ELIZ^H QUEEN OF HEN. VII; dark background. Panel $15\frac{1}{4} \times 10\frac{3}{4}$ in.

The head in this portrait is very similar to that in the National Portrait Gallery; the dress somewhat different.

Exhibition of National Portraits, 1866, No. 51; Tudor Exhibition, No. 4; Monarchs of Great Britain. (*Chapter House.*)

4 KING HENRY VII

B. 1457; crowned, 1485; d. 1509.

Half length to r.; black cap with gold ornament; grey hair, clean-shaven-face; red and black sleeveless gown lined with brown fur over a cloth of gold, underdress cut straight across his neck; both hands, his r. holding up a red rose, rest on a parapet before him; dark background. Panel $14\frac{1}{2} \times 10\frac{1}{2}$ in.

On the back is written 'The gift of Lord Frederick Campbell, Ch. Ch. Oxford 1808'.

Exhibition of National Portraits, 1866, No. 56; Tudor Exhibition, 1890, No. 3; Monarchs of Great Britain.

Oxford Exhibition of Historical Portraits, 1904, No. 9*.

(*Chapter House.*)

5 THE SAME

Bust, facing the spectator, the head a little to r.; black cap with a jewel on the l. side; white hair, clean-shaven face; red and black sleeveless gown edged with ermine and embroidered with gold and jewels over a red underdress, square across his neck; gold ornament on a gold chain round his neck; dark background. Panel $19\frac{1}{2} \times 15\frac{3}{4}$ in.

Inscribed on the back 'King Henry VII, Lord Frederick Campbell, 1800. 33'. Perhaps Edward IV. (*Chapter House.*)

6 UNKNOWN MAN

Half length, facing the spectator, the head turned three-quarters to l., black cap, clean-shaven face; white shirt with close fitting yellowish neck band; dark green coat with a broad collar of brown fur over black dress open to show the shirt; gold chain round neck; both hands before him hold a small book with metal clasps. Panel $14\frac{3}{4} \times 12\frac{1}{4}$ in.

On the back is the mark of Charles the First's collection, CR surmounted by a crown.

In the Catalogue of *c.* 1770 this is called a head by Hans Holbein. It was bequeathed by General Guise, (No. 311* in Mr. Borenius's *Catalogue*). (*Library.*)

7 THOMAS WOLSEY

B. *c.* 1475; Fellow of Magdalen College, 1497; Bishop of Lincoln and Archbishop of York, 1514; Cardinal and Lord Chancellor, 1515; First Founder of Christ Church, 1524; d. 1530.

Half length in profile to l.; scarlet biretta; clean-shaven face; scarlet cape over rochet and cassock; his r. arm, and hand holding scroll seen; shield of arms above to r.; light green background. Panel 12 × 10½ in.

Perhaps the earliest portrait of the Cardinal in the College. (*Deanery.*)

8 THE SAME

Bust, in scarlet cap and cape. Panel 14½ × 12 in. (*Deanery.*)

9 THE SAME

Small half length similar to the portrait in the Hall, in profile to l., scarlet cap and cape over white rochet; black cassock showing at wrist; his l. hand holds a scroll; dark background. Panel 18¼ × 14¾ in.

Presented by Dr. Richard Rawlinson. (*Library.*)

10 THE SAME

Bust, in profile to l., scarlet cap and cape; dark background. Panel 16½ × 12½ in.

Inscribed at the back 'D.D. Geo Butt. aedis Christi Alumnus'.[1]

Formerly in the Chapter House. (*Archdeacon's House.*)

11 THE SAME

Sampson Strong.

Half length, standing in profile to l., scarlet biretta, clean-shaven face; robes over black cassock and white rochet; white gloves; his r. hand raised in blessing, his l. holding a scroll; architectural background; view of Christ Church through opening to l.; shield of arms to r. Panel 43 × 36¼ in.

Oxford Exhibition of Historical Portraits, 1904, No. 18.

[1] Probably George Butt, who matriculated in 1761 from Westminster School. He took his M.A. in 1768, and his D.D. in 1793.

Engraved by P. Foudrinier.
The payment for this picture is recorded in the Disbursement Book for 1610–11, 'to Mr Sampson for ye picture of Cardinal Wolseye £3'.
In the Audit House in 1725, in the Hall in 1766. (*Hall.*)

12 THE SAME

Three-quarters length, seated in a carved chair facing the spectator, the head turned in profile to l., clean-shaven face; white collar edged with lace, scarlet cap and cape partly covered with white lace; both hands hold before him a document with seal inscribed REX OMNIBUS AD QUOS ETC SALUTEM. Canvas $48\frac{1}{2} \times 39\frac{1}{2}$ in. (*Deanery Staircase.*)

13 THE SAME

Copy of the picture in the Hall. Canvas 43×40 in.
(*House of the Regius Professor of Divinity.*)

14 THE SAME

Head in profile to l., clean-shaven face; scarlet cap and cape over white rochet; in a painted oval gilt frame. Canvas $13 \times 10\frac{3}{4}$ in.
(*Common Room Drawing-room.*)

15 THE SAME

A similar head, painted in an oval spandrel. Canvas $11\frac{1}{4} \times 9\frac{1}{2}$.
(*Deanery.*)

16 THE SAME

Grinling Gibbons.

Whole-length figure standing slightly to r., the head turned almost in profile to l.; biretta; cardinal's robes with long flowing cope; his l. hand holds his tall archiepiscopal cross, while the arm supports his cardinal's hat against his breast, the r. hand touching the upper part of the brim.
This statue was given to the House in 1719 by Sir Jonathan Trelawny, when bishop of Winchester, and put up over the entrance to the Hall. The following is part of the inscription:

Eminentissimo Cardinali Thomae Wolseio
Viro intra haec moenia semper memorando
P.
Reverendus in Christo Pater Jonathan Trelawny . . .
hujusce Aedis olim Alumnus Wolseii . . . erga hanc
domum munificentiae aemulus A.D. MDCCXIX.

The statue in this position is figured as under a tabernacle in a recessed niche with a drip-stone over it in Parker's *Handbook*, 1847, p. 3. It was replaced by the late Mr. Bodley's work, and apparently only after an interval found its present home on Tom Tower, in 1872.[1] The niche where it now stands was empty at the beginning of the nineteenth century,[2] and probably always had been. The figure is attributed to 'Francis Bird of Oxford', by Gutch in one of his interpolations in Wood's account of Christ Church. The following extracts from the correspondence of Dr. Stratford[3] (Canon 1703–29) give the evidence for its being the work of another artist; it is not, however, perhaps a good example of Gibbons's work.

1711, July 2. His Lordship [the Bishop of Winchester] was pleased to tell me that he had employed George Clark to agree with Gibbons for a statue of Cardinal Wolsey, and that Gibbons had sent to have the measure of the niche. I suppose his Lordship means that over the great gate towards the street. We will get the statue and we will then find a place for it, but I am afraid we dare not put any statue in that place but Henry the Eighth when we get one. p. 38.

1711, July 7. The Bishop of Winchester has agreed with Gibbons for one hundred guineas for Wolsey's statue in marble. It is to be placed in the niche that is in the passage to the Hall stairs. I have by this post sent up the dimensions of the niche. p. 38.

1718–19, February 28. Cardinal Wolsey's statue has come down and a very fine one it is, but we think it is made to look the wrong way. It looks full upon Dr. Lane's lodgings. If the connoisseurs prove to be of that opinion we can remedy it by making it change place with Bishop Fell's. p. 249.

These extracts would appear to be conclusive as to the attribution of the statue to Gibbons.

But so early as 1722 George Vertue, dealing with Francis Bird, mentions among his works 'the Statue of Card. Wolsey at Ch. Ch. and others' (B.M. MS. Add. 23067, p. 15).

In another note Vertue mentions that Bird worked for Gibbons for some years from about 1685, but it is unlikely that their association lasted till 1719. (MS. Add. 23076, f. 23).

(*Marble statue now on Tom Gate facing west.*)

[1] H. L. Thompson, *Christ Church*, p. 228.
[2] See a plate in Ackermann's *History of the University*, 1814, ii, p. 78.
[3] Historical MSS. Commission, *Report on the MSS. at Welbeck*, vii, published 1901.

17 THE SAME

Stone statue, whole length, standing; cardinal's hat, clean-shaven face; cardinal's robes; his r. hand raised in the act of blessing; his l. holds an archiepiscopal cross.

The gift of Dr. Liddon.

Put up when the tower over the Hall staircase was built by Mr. Bodley. (*Hall Tower, facing north.*)

18 KING HENRY VIII

B. 1491; ascended the throne, 1509; refounded Christ Church, 1546; d. 1547.

Half length, facing the spectator; wide flat black cap encircled by a white ostrich feather; small fair moustache, and beard thin over the chin; narrow turned down fine cambric collar and ruffles edged with gold embroidery (actual gilt used); cloth of gold, half-sleeved gown lined with brown fur; fur collar over a dark crimson dress slashed with white, heavily embroidered with gold thread, and set with jewels down the front and on the sleeves; broad gold and jewelled collar round shoulders over the fur collar; another gold chain of alternate links of H's and closely twisted gold spirals[1] round his neck, from which hangs a large embossed circular pendant of four large jewels, surrounded by a fine gold rope set with smaller gems; both hands before him, his r., a ring on the forefinger, holding dark gloves, his l. only partly visible; dark-green background. Panel 27 × 22 in.

Oxford Exhibition of Historical Portraits, 1904, No. 26*.

A very similar head is engraved from a portrait in the Kensington Royal Gallery, by George Vertue. A copy is in the Wellesley Collection among the Hope Engraved Portraits.

(*Archdeacon's House.*)

19 THE SAME

Half length, standing, facing the spectator; black flat cap encircled with white feather; slight fair beard and moustache; narrow pleated ruff and ruffles edged with black thread-work; dark crimson gown, embroidered with gold with fur collar and lining, over cloth of gold doublet slashed with white, and embroidered with gold and jewels; heavy jewelled chain round shoulders; a circular pendant hanging on another chain round neck; both hands, his r. holding gloves, rest on a cloth of gold cushion before him; dark background. Panel 24 × 19½ in.

Oxford Exhibition of Historical Portraits, 1904, No. 25. (*Deanery.*)

[1] A similar chain is seen in the portrait in Lord Spencer's collection at Althorp.

20 THE SAME

Imitator of Hans Holbein.

Bust, facing the spectator; round flat black cap with an encircling white feather; short fair beard and moustache; small turned-down white collar; dark fur gown over white and gold tunic trimmed with jewels; broad collar round shoulders; lighter chain round neck; dark background. Panel 19 × 14 in.

Presented by Dr. Philip Barton, who died in 1765. He bequeathed a collection of books and coins to the Library.

This portrait, says Mr. Borenius (No. 312 in his catalogue), is one of the numerous imitations of a portrait of Henry VIII by Holbein, once at Whitehall Palace, and destroyed in 1648.

(*Library.*)

21 THE SAME

Bust, facing the spectator; flat black cap with long encircling white feather and jewels on the brim; eyes small, the face deeply wrinkled, forehead lined horizontally, small ears set rather high up in the head and showing on each side; short brown beard and moustache, very short red hair; small turned-down white collar, the edge buttonholed with black thread; dull green tunic slashed with white; jewelled buttons placed in pairs down the front; dark fur tippet over shoulders; round his shoulders is a collar of large jewels, each in a different gold setting with broad links between; the lesser George hangs on another gold chain round his neck, which has links—pepper-pot shape alternating with the letter H set upright—(not across the chain as in other portraits); dark background inscribed above to l. ANNO DNI 1537, and 'D.D. Jacobus Chelsum S.T.P. MDCCLXXXIX.' Panel 12 × 10½ in.

Mentioned by Gutch as in the Common Room.

(*Smoking-room.*)

22 THE SAME

Half length very slightly to r., the head facing the spectator; black cap encircled with a thin white feather and a row of jewels; short brown moustache and beard; small white collar, the edge frilled and worked with gold thread, and ruffles; dark crimson short sleeved gown with ermine collar, and ermine on the sleeves, over crimson dress open over a brighter red tunic, on which is a gold embroidered collar; both hands rest together rather high on his breast on a thick gold headed stick, a ring on the fourth finger of the r. Panel 29½ × 24½ in.

Gutch[1] gives the following inscription: 'D.D. Henricus Mordaunt A.B. hujus Aedis Commensalis, Johannis Petroburgi Comitis gente oriundus.' Probably Henry Mordaunt who matriculated at the House in 1750, aged eighteen, from St. Anne's, Westminster, and took his B.A. degree in 1755.

This picture has been heavily and coarsely painted over, but there are traces of good contemporary work, and the type, with the hands on a stick, is remarkable.

Tudor Exhibition, 1890, No. 55. (*Chapter House.*)

23 THE SAME

Bust, facing the spectator; flat jewelled cap with white feather, short beard and moustache; dark gown with ermine collar and lining over crimson tunic slashed with white; heavy gold collar round neck. Panel $16\frac{1}{2} \times 11\frac{1}{2}$ in. (*Deanery.*)

24 THE SAME

Attributed to John Taylor.

Whole length, standing on a black and white marble floor, facing the spectator; broad black cap with long curling white feather drooping over his shoulder; slight moustache and short fair beard; small turned down white collar and wrist frills; long dark crimson gown with wide short sleeves edged with gold, and lined with fur over a dull green tunic with sleeves elaborately slashed with white and stitched with gold; short trunks, white stockings, and shoes; the Garter on his l. knee, a pink ribbon round the r.; massive gold and jewelled collar round shoulders, the lesser George on another gold chain round his neck; dagger at his belt; the sceptre in his r. hand held against his shoulder, gloves in his l. at his side; dark background. Canvas 84 × 51 in.

This picture was painted for the 'Schools Gallery', in all probability by John Taylor, in 1670, when many Colleges are known to have presented to the University Founder's 'portraits' which were made for the purpose.

The following entries in the Disbursement Book for 1670 concern it 'Paid Mr. Rixon for the Frame of Henry the 8th's Picture per Bill £3. 8*s.* Paid for Henry ye 8th's picture per aquit. £10. Paid for the Boards behind King Henry ye 8th's Picture in the Gallery 4*s.* 6*d.*' (receipted by) THOMAS HYDE, (Bodley's Librarian).

It is said by Gutch that in 1769 the canvas was returned to Christ

[1] Appendix, p. 300.

Church, and was replaced in the Bodleian Gallery by a smaller picture on panel. The exchange,[1] which appears to have been made before 1725, not in 1769, may have been arranged in order to secure for the Gallery a portrait of the same size as the other pictures of Founders.[2] Wood specially notes that the whole length portrait of the king is an exception to the series. Probably also the whole length, which in all the early guide books figures as a Holbein, was thought to be more appropriate than the smaller panel to the chief place in the largest College Hall in Oxford. The portrait now in the Bodleian is very likely the work of Sampson Strong, the painter of Wolsey's picture on a panel of practically the same size now in Christ Church Hall, which was paid for by the Dean and Chapter in 1610–11.

Engraved by J. Faber.

Reproduced in colour by Arthur Garratt in Arthur Hassall's *Christ Church*, p. 19. (*Hall.*)

25 THE SAME

Bust, facing the spectator; jewelled black cap encircled with a white feather; short fair moustache and beard; narrow pleated ruff; gold embroidered coat with ermine collar and lining over gold embroidered crimson dress jewelled down the front; massive gold and jewelled chain round shoulders; the lesser George hanging from a small gold chain round his neck. Canvas, octagonal, about 24 inches in diameter.

A copy based upon the picture in the Archdeacon's house. (*Common Room.*)

26 THE SAME

9. Half length, facing the spectator; black cap with white feather; dark, embroidered, and slashed dress; chain and pendant; both hands showing, ring on the first finger of the r. Canvas 20 × 16½ in.

A modern copy of the panel in the Archdeacon's house. (*House of the Lady Margaret's Professor.*)

27 THE SAME

10. Bronze statuette, whole length standing, facing the spectator, on dark grey marble low pedestal; flat cap with feather encircling the crown, jewels on the brim; short beard and moustache,

[1] See at the end of this section for reasons for the earlier date.

[2] A note by Gutch in his account of the Picture Gallery suggests this (*Colleges and Halls*, p. 955).

eyes incised; small turned down collar; loose sleeveless coat with fur lining and fur collar over tunic slashed and edged with embroidery; the sleeves jewelled in rows, having frills at the wrists; tunic, very full below the waist, tied with sash, stockings and flat slashed shoes; heavy twisted-rope collar round his shoulders; lighter chain round neck with a George pendant; Garter on the l. knee; his r. hand holds gloves, his l. the hilt of his sword. 21 inches in height. (*Library.*)

28 ROBERT KING

Attributed to Richard Greenbury.

Abbot of Oseney, 1537; Cistercian monk at Rewley Abbey; Abbot of Osney and Thame, 1541; first bishop of the see of Oxford, 1545; d. 1557.

Whole length, standing slightly to l.; white and gold mitre; grey hair, slight beard, and moustache; crimson and gold brocade cope, with jewelled morse and jewelled edge, over rochet; long white gauntlet gloves, a red cross visible on the back of the l., a ring on the first finger of the l. hand, which holds the pastoral staff, turned out, with the infula, his r. is raised in the act of blessing; landscape in the background with trees and a view of Osney Abbey; over the head are the arms of King with a mitre, to l. those of St. Frideswide and King; to r. Osney Abbey and King.

Painted glass window; figure about 4 feet 8 inches.

(*South aisle of the Choir in the Cathedral.*)

The tomb of Bishop Robert King was originally placed in the north side of the Choir, but about 1630 when many repairs were taken in hand, and the floor of the Choir was paved with marble, it was moved to the south aisle of the Choir by the efforts of Henry and John King, Students and Canons of the House, the sons of John King, Bishop of London, and collateral descendants of Bishop Robert. At the same time nearly all the old windows were taken down, and new painted windows put up with several scripture stories in them 'admirably well performed by the exquisite hand of Abraham van Ling . . . in 1634. Some of them were put up at the sole charge of the House, and others by the persons following, viz. . . . Dr King, the windows in the south aile'.[1] In 1648 these windows were all taken down to save them from 'utter ruin by the restless and never to be satisfied

[1] Wood's *Colleges and Halls, Christ Church*, pp. 462–3, 466, and note.

Presbyterians'. But even before that they had suffered some injury. Hearne[1] in Feb. 1710 mentions the monument to Bishop Robert King 'in the South Porticus of the Quire . . . in the window over the monument is the Bp painted in full length very neatly'. The ascription to Greenbury is based upon a very similar presentment of Bishop Wainfleet on panel by him in the President's Lodgings at Magdalen. It seems possible that though the Chapter employed Abraham van Ling, private donors were allowed to employ other glass painters for the windows put up at their 'sole charge'.[2]

29 PIETRO MARTIRE VERMIGLI

Usually known as Peter Martyr; b. at Florence, 1500; studied at Fiesole and Padua, D.D. 1527; came to England, 1547; D.D. and Professor of Divinity at Oxford, 1548; first Canon of Christ Church, 1551; d. 1562.

Bust, three-quarters to r., behind a parapet; black cap; white ruff; black dress and gown with tawny lining; green background; inscribed PETRUS MARTYR and EX DONO RICH. RAWLINSON LL.D. Panel $11\frac{3}{4} \times 10$ in.

An original picture by Hans Asper, dated 1560, from which this, with some modification, is taken, is in the National Portrait Gallery.

Engraved in Strype's Memorials of Cranmer, 1690; in the Hall in 1766 and 1790.

Oxford Exhibition of Historical Portraits, 1904, No. 40.

(*Chapter House.*)

30 THE SAME

Small bust, three-quarters to r.; black cap with ear-flaps; white hair, moustache, and small forked beard; small white collar, black gown with red collar and lining over black dress; green background. Canvas $11 \times 9\frac{3}{4}$ in.

Probably the gift of Mrs. Burton, and based upon the portrait in the Chapter House. (*House of the Regius Professor of Divinity.*)

[1] *Collections*, ii, p. 344.

[2] Engraved by William Fowler in colours on a plate $24 \times 15\frac{1}{2}$ in. in size, No. 12, Appendix in *Mosaic Pavements and Paintings in Stained Glass, 1808.* The engraving claims to be 'correct'. If it is, much restoration must have taken place in the window as we have it now. The engraving shows a blue mitre lined with red, a purple cope lined with blue, crosses on both gloves, the foreground almost entirely blue. I take the arms from Fowler's text.

31 SIR NICHOLAS BACON

B. 1509; educated at Corpus Christi College, Cambridge; Knighted, 1558; Keeper of the Great Seal; d. 1579.

Bust, three-quarters to r.; large black cap over skull-cap; white hair, short beard, and moustache; white pleated ruff and cuffs; black dress, and gown lined with brown fur; dragon-shaped jewel upon his breast; his r. hand holds gold headed staff, a ring on the first finger; in front to r. is a red purse with a gold crown embroidered on it; dark brown background. Panel 22 × 17¼ in.

A similar picture dated 1579 is in the National Portrait Gallery.

Oxford Exhibition of Historical Portraits, 1904, No. 67.

(*House of the Regius Professor of Ecclesiastical History.*)

32 FERDINAND ALVAREZ OF TOLEDO, DUKE OF ALVA

School of Titian.

B. 1508; Governor of the Netherlands, 1567–73; d. 1582.

Half length, standing three-quarters to l.; black hair; very dark brown moustache and beard; narrow frilled shirt seen above the high collar of his buttoned-up black doublet slashed in front to show red lining; red vest seen at neck and wrists; gold chain and badge of the Golden Fleece; the hilts of two swords or a double-hilted dagger; r. hand holding thin stick; the l. resting on the back of a blue-covered chair; castle on a rocky islet in the distance to l. Canvas 39½ × 34½ in.

No. 194 in Mr. Borenius's *Catalogue* where it is described as 'possibly a copy after Titian, though not corresponding with Titian's portrait of the Duke of Alva in the collection of the Conde de Huescar at Madrid'. (*Library.*)

33 ? WILLIAM OF ORANGE

B. 1533; Founder of the Dutch Republic; assassinated, 1584.

Three-quarters length standing three-quarters to r.; short dark brown hair, brown moustache, and beard; broad white collar; in armour; orange-red twisted scarf over his r. shoulder passing under his l. arm; he holds in his r. arm a helmet covered with pale orange plumes to which he appears to be pointing with his left forefinger; sword; name, partly erased above to l.; dark background, opening on to a balcony to r. Canvas 46 × 35½ in.

Bequeathed by General Guise and described in 1766 as a 'portrait

of a General, half length a little bigger than life . . . '. In 1833 identified as the first Prince of Orange.[1] (*Library.*)

34 THOMAS GODWIN

B. *c.* 1517; Fellow of Magdalen College, 1545; Dean of Christ Church, 1565; Bishop of Bath and Wells, 1584; d. 1590.

Half length, seated facing the spectator; black skull-cap; grey hair, fair moustache, and small forked beard slightly touched with grey; narrow pleated ruff; black chimere and fur tippet over rochet; his r. hand holds a small half-opened book, his l. rests upon a crutched stick; above to l., shield of arms with motto WYN GOD WYN ALL, inscribed to r. ET : A° 72 and in more modern letters THOMAS GODWIN D.D., BISHOP OF BATH AND WELLS 1584. Panel 38 × 29 in.

Mentioned in the first list of pictures in the Audit Room in 1721; in the Hall from 1765. (*Hall.*)

35 LAURENCE HUMPHREY

B. 1527 (?); educated at Cambridge, and Magdalen College, Oxford; Fellow of Magdalen, 1549; Regius Professor of Divinity, 1560; President of Magdalen, 1561; D.D. 1562; of Winchester, 1580; d. 1590.

Half length, to l.; black skull-cap, with ear-flaps; bark brown moustache and forked beard; narrow white pleated ruff; red and black Doctor of Divinity's habit over black cassock and gown; his l. hand holds a small closed volume, his r. rests on a skull which lies on a table before him; dark brown background; his shield of arms above to r. Canvas 29 × 24 in.

A similar portrait is in the School Room, Magdalen College, which is probably based upon the monument in chapel.

Given by Mrs. Burton.

Oxford Exhibition of Historical Portraits, 1904, No. 55.

(*House of the Regius Professor of Divinity.*)

36 JOHN PIERS

B. *c.* 1523; Fellow of Magdalen College, 1545; Student of Christ Church, 1547; D.D. 1566; Master of Balliol College, 1570; Bishop of Rochester, 1576, of Salisbury, 1577; Archbishop of York, 1588–9; d. 1594.

[1] *A Catalogue of the Collection of Pictures in the Library at Christ Church, Oxford, 1833.*

Half length, standing slightly to r.; black cap with ear-flaps; narrow white ruff; light brown moustache and square beard; black chimere over rochet; his r. hand holds a small red book, one of the ties over his finger, the l., gloves; shield of arms to r., inscribed above JOHN PIERS D. D. ARCHBISHOP OF YORK 1588. Panel 30 × 23 in.

The shield of arms impaling York dates the pictures after his elevation to the Archbishopric.

In the Audit Room in 1740; in the Hall, 1766–1858.

(*Ante-Hall.*)

37 ?ROBERT DEVEREUX, EARL OF ESSEX

B. 1567; educated at Trinity College, Cambridge; Chancellor of that University, 1598; Earl Marshal, 1597; Lieutenant and Governor-General of Ireland, 1599; beheaded, 1601.

Three-quarters length, standing three-quarters to r.; black cap with jewel; light brown hair, moustache, and beard, the latter thick over the chin; white lace-edged standing collar; black dress, short cloak over shoulders worked with jewels and lined with brown fur; long gold chain jewelled with clusters of pearls, and pendant George; a finger-ring attached to a cord which hangs from his collar; both hands in front, his l. grasping the hilt of his sword, the r. resting on a dark green-covered table to l.; dark background. Panel 43 × 33 in.

This portrait, which cannot be traced in the older catalogues of the Collection, appears in that of 1833 as No. 246, 'Portrait of an English Nobleman, with the St. George or Jewel of the Order of the Garter'. It was then as now in the Library. A note gives the identification, for what it is worth, as based upon 'the circumstance of the Ring suspended at the Breast, and the anecdote of a Ring given by Queen Elizabeth to that Nobleman'. The features are not unlike those of Essex, but they might equally well be described as those of Sir Christopher Hatton.

Oxford Exhibition of Historical Portraits, 1904, No. 69.

(*Library.*)

38 HERBERT WESTPHALING

B. *c.* 1533; Student, 1547; Bishop of Hereford, 1586; d. 1602.

Three-quarters length, standing facing the spectator; black skull-cap; white hair, moustache, and long forked beard; narrow pleated ruff and cuffs; black chimere over rochet; both hands clasped before him holding a small book; dark background; shield of arms above to r., inscribed AETATIS SUAE 67 AN° DNI

1601, and in more modern letters HERBERT WESTFAYLING D. D. BISHOP OF HEREFORD. Panel $38\frac{3}{4} \times 32\frac{1}{2}$ in.

In the Audit Room in 1740; in the Hall in 1766. A similar portrait is at Jesus College.

Oxford Exhibition of Historical Portraits, 1904, No. 73.

Engraved from an almost identical picture in the possession of Wm. Bentham, and published by Wm. Richardson in 1810.

(*Ante-Hall.*)

39 QUEEN ELIZABETH

B. 1533; benefactor to Christ Church; lodged within its walls in 1566 and 1592; d. 1603.

Three-quarters length, standing almost facing the spectator; dark auburn hair with pearl ornament; crown of jewels; deep white lace ruff open in front; low necked white gown, on a tub hoop, embroidered with gold and jewels; blue sleeveless over-dress trimmed with jewels; necklace of three rows of pearls and a pendant; both hands before her, her l. holding a white feather fan, her r. a jewel attached to her stomacher by a wide red ribbon tied in a large bow and looped over her skirt. Panel $43 \times 33\frac{1}{2}$ in.

This portrait is not mentioned in the early catalogues. It is seen in the illustration of the Hall in the Oxford Almanack for 1807, based upon Turner's drawing.

Oxford Exhibition of Historical Portraits, 1904, No. 87. (*Hall.*)

40 THE SAME

Three-quarters length, standing very slightly to l.; chain of jewels, chiefly groups of pearls, in her dark red hair, and pearls on her forehead; large pear-shaped pearl ear-rings; circular lightly quilled lace ruff, and deep cuffs; dark blue bodice and over dress edged with gold embroidery and red embroidered flowers, sleeves of black and white, richly jewelled and worked with gold, over a white petticoat jewelled and embroidered in geometrical divisions; necklace of two strings of large pearls twisted and looped together; stomacher covered with jewels, the point ending in a large ruby and pear-shaped pearl; her l. hand holds a white feather fan, her r., open by her side; dark crimson and gold curtain background. Panel $35\frac{1}{2} \times 29\frac{1}{2}$ in.

In the Chapter House in 1790.

Oxford Exhibition of Historical Portraits, 1904, No. 84.

(*Chapter House.*)

41 THE SAME

Half length, standing slightly to l.; red hair dressed with pearls; lace ruff open at the neck in front; white dress jewelled in small squares; jewelled stomacher; red sleeveless over dress; pearl necklace; dark greenish background. Panel $10 \times 7\frac{1}{2}$ in.
(*Deanery.*)

42 MARTIN HETON

(PLATE I.)

B. 1552; Student, 1571; Canon, 1582; D.D. 1589; Bishop of Ely, 1599; d. 1609.

Half length, almost facing the spectator; black skull-cap; grey hair, brown moustache, and forked beard; narrow white ruff; black chimere over rochet and cassock; both hands before him, his r. holding a small book; shield of arms to l.; to r. inscribed AET. SUAE 54; above modern inscription MARTIN HETON D.D. BISHOP OF ELY 1599; plain dark background. Panel $29\frac{1}{2} \times 23\frac{1}{2}$ in.

Engraved by Harding in 1800.

In the Hall in 1766 and 1833.

In the Disbursement books under date 1609–10, a payment of 26*s.* is entered for 'ye two pictures of ye Bishops of Elly and London, for ye Audit House by consent'. (*Ante-Hall.*)

43 THOMAS RAVIS

B. *c.* 1560; Student, 1575; D.D. 1595; Dean, 1596; Bishop of Gloucester, 1605, of London, 1607; d. 1609.

Half length, slightly to r.; black cap with ear-flaps; grey hair, greyish brown moustache, and square beard; white narrow pleated ruff; black chimere over rochet square across chest; cassock; his r. hand holds a small red book, his l. gloves; shield of arms (of the see of London) above to r. inscribed ÆT. SUAE 49 to l., and in a later hand THOMAS RAVIS D.D. BISHOP OF LONDON 1607 to r. Panel $29\frac{1}{2} \times 23\frac{1}{2}$ in.

Purchased in 1609–10. See the last portrait. In the Hall from 1766. (*Hall.*)

44 UNKNOWN LADY
SOMETIME CALLED 'QUEEN MARY TUDOR'

Half length, standing slightly to l.; white cap edged with lace, such as is commonly seen in portraits of Mary Queen of Scots, surmounted by a high pearl ornament; brown hair; wide, lace edged, circular, standing, collar; black and gold brocade dress; heavy gold triple chain round her neck and reaching to her waist,

a single chain continuing over her skirt looped to her r. side; another chain with elaborate ornaments supports a medallion on which is a head of Christ; her hands clasped before her; jewelled bracelets on her wrists; rings on the third and fourth fingers of her l. hand; dark background; to r. an illegible inscription and the date ANNO 1616. Canvas 35 × 27½ in.

This portrait is not Mary Tudor nor any member of the Tudor family. It is English work, but the face, cap, and ruff have been repainted, thus completely confusing the date of the costume.

The original portrait probably showed the hair dressed high with the ornament standing out at the back: no cap, and a circular lace outstanding collar or falling ruff such as is commonly worn by the Queen of Bohemia. It is probably the portrait which figures as Mary Queen of Scots in the Catalogue of 1770 of pictures in the Chapter House.

At the Tudor Exhibition No. 416, under the name of Queen Mary. (*Chapter House.*)

45 WILLIAM JAMES

B. *c.* 1542; Student, 1561; Master of University College, 1572; Dean of Christ Church, 1584; Bishop of Durham, 1606; d. 1617.

Half length, standing facing the spectator, the head very slightly to l.; black cap; reddish hair, moustache, and beard; narrow white ruff; black chimere over rochet; both hands before him, a small book in the l., a finger between the leaves; shield of arms above to r.; to l. inscribed WILLIAM JAMES D.D. BISHOP OF DURHAM 1606 and AN° DÑI 1617 AET. SUÆ 66; dark background. Panel 36 × 27 in.

In the Audit Room, 1740; in the Hall from 1766. (*Hall.*)

46 ROBERT ABBOT

B. 1560; Fellow and Master of Balliol; Regius Professor of Divinity, 1612; Bishop of Salisbury, 1615; d. 1618.

Bust, in profile to r., the head turned three-quarters towards the spectator; black cap with ear-flaps; grey moustache and grey and brown large square beard; deep white quilled ruff; black chimere over rochet; dark background. Canvas 21½ × 17½ in.

Inscribed on the back 'Presented to the Regius Professor of Divinity in the University of Oxford, by Helen, widow of Dr. Edward Burton, in pursuance of the intention with which he

made this collection of the portraits of his predecessors. March 1, 1836, J. Rogers'.[1]

(*House of the Regius Professor of Divinity.*)

47 WILLIAM GOODWIN

B. *c.* 1555; Sub-almoner to Queen Elizabeth, 1590; Dean of Christ Church, 1611; Archdeacon of Middlesex, 1616; d. 1620.

Bust, in a niche facing the spectator; skull-cap, short hair, beard, and moustache; quilled ruff and wrist ruffles; hood and habit painted red; both hands hold a closed book a little to his r. on a red, tasselled cushion before him. 'Cut in stone and painted to the life.'[2]

Inscribed below

'Est satis in Tumulo nomen constare petenti
Goodwinus jacet hic; caetera fama dabit'.

(*Cathedral, on a pillar in the north transept facing west.*)

48 JOHN KING

Attributed to Rowland or Nicholas Lockey.

B. *c.* 1559; Student, 1576, Dean, 1605; Bishop of London, 1611; d. 1621.

Bust, slightly to r.; black cap with ear-flaps; greyish brown hair, moustache, and long beard; close pleated ruff; black chimere over rochet; dark background; inscribed in a late hand JOHN KING D.D. BISHOP OF LONDON 1611 and AÑO 1620. Panel $21\frac{1}{4} \times 16$ in.

In the Hall with the next portrait in 1790.

Probably the original upon which the similar picture in the National Portrait Gallery, and the larger portrait in the Hall, were based. On the back are the words 'from the Chapter House, 1830, Bp. King'.

Oxford Exhibition of Historical Portraits, 1904, No. 120*.

The relation of this panel to the portrait by Nicholas Lockey, which was engraved by Simon Passe, presents an interesting problem. The pictures are alike, but not identical. In Lockey's the Bishop almost faces the spectator, he wears a close fitting skull-cap, but no square cap over it. He stands before a table or desk with a cushion on it, and an open book with ties; his r.

[1] This, and nearly all the portraits presented by Mrs. Burton in 1836, appear to be copies made for the purpose; probably Joseph, William, and John Smith, a firm of painters who made copies of Oxford pictures in large numbers exactly at this date, were employed.

[2] Wood, *Colleges and Halls*, p. 496.

hand lying over the page of the book holds a glove, the l. grasps the volume. There is a slight difference in the sleeve cuffs. The inscription on Passe's plate implies that the portrait, like No. 49, was posthumous. (*Chapter House.*)

49 THE SAME

Attributed to Daniel Mytens.

Three-quarters length, standing slightly to r.; square black cap, grey hair, brown moustache, and beard streaked with grey; white pleated ruff; black chimere over rochet; both hands hold a small book closed over the first finger of the r. before him; dark background, shields of arms above to r. and l.—King and the see of London, beneath which is the motto, REX ET SACERDOS DEO; inscribed to l. AETATIS SUAE 61. Canvas 50 × 37 in.

On the frame is the following inscription: 'Hanc effigiem reverendi patris Johannis King hujus Aedis primo Alumni, postea Decani, postremo Londin. ep'ī; domui huic Capitulari et memoriae ejus Gul. Piers, et Samuel Fell ibidem Praebendarii et eidem a sacris devotissime consecrarunt. Anno Dñi m dc xxii.'

Daniel Mytens senior began to work in London in 1622.

Oxford Exhibition of Historical Portraits, 1904, No. 119. (*Hall.*)

50 MILO SMITH

(PLATE I.)

B. *c.* 1552; educated at Corpus and Brasenose; B.A. 1573; D.D. and Chaplain of Christ Church, 1594; Bishop of Gloucester, 1616; d. 1624.

Three-quarters length, standing slightly to l., black skull-cap; grey hair, moustache, and short forked beard; flat pleated ruff and ruffles; black chimere over rochet and cassock; both hands before him hold a small red book with green ribbon ties, one of which is looped over his finger; shield of arms above to l.; inscribed on the l. side ÆTATIS SUAE 64, on the r. A° DÑI 1616; a modern inscription above reads: MILO SMITH D.D. BISHOP OF GLOUCESTER 1612. Panel 44 × 36 in.

In the Audit Room in 1740; in the Hall in 1766. (*Ante-Hall.*)

51 TOBIAS MATTHEW

B. 1546; educated at University College; Student of Christ Church, 1565; President of St. John's College, 1572; D.D. 1574; Dean of Christ Church, 1576; Bishop of Durham, 1595; Archbishop of York, 1606; d. 1628.

Half length, standing very slightly to r.; black cap over skull-cap;

MARTIN HETON

Christ Church *No. 42*

EDWARD POCOCKE

Christ Church *No. 83*

FRANCIS GODWIN

Christ Church *No. 51*

MILO SMITH

Christ Church *No. 59*

grey hair, grey moustache, and short beard; close pleated ruff; black chimere over rochet with lace band across breast; black cassock; his r. hand holds a small book; inscribed above TOBIAS MATTHEW D.D. ARCHBISHOP OF YORK 1606, and two mottoes, to l. VITA CHRISTUS, to r. MORS LUCRUM.[1] Canvas 37 × 31 in.

Closely resembling the print by Elstrack.

In the Disbursement Book for the year 1610–11 there occurs a payment of 15*s.* 'to Powell, for ye Bushop of Yorks pictur by Mr Rice' [Mr. Ryce was the verger who probably paid for the carriage of the picture].

In the Audit Room in 1721 and 1740; in the Hall in 1766, 1833, and 1858. (*Old Lecture Room.*)

52 JOHN HOWSON

B. *c.* 1557; Student, 1577; Canon, 1601; Bishop of Oxford, 1619, of Durham, 1628; d. 1632.

Half length, standing slightly to r.; black cap with ear-flaps; white moustache and long square beard; white ruff; black chimere over rochet; his l. hand holds a small book bound in vellum with green ties; a white rose-bud is in his r. hand; shields of arms above to l. and r.; inscribed 1631 AET. 75; and in more modern letters above, JOHN HOWSON, D.D. BISHOP OF DURHAM 1628. Panel 30½ × 24½ in.

Engraved by Martin Droeshout.

In the Audit Room in 1740; in the Hall in 1766 and 1833. (*Ante-Hall.*)

53 DUDLEY CARLETON, VISCOUNT DORCHESTER (PLATE III.)

B. 1573; educated at Christ Church; Knighted, 1610; Ambassador to Venice, 1610, to the Hague, 1616; created Viscount Dorchester, 1628; Secretary of State, 1629; d. 1632.

Whole length, standing slightly to r. upon a Turkey carpet; brown hair, moustache, and peaked beard; lace edged falling ruff and turned back lace cuffs; black dress slashed with white; tawney red stockings, buff shoes with large rosettes; garter on his r. leg; his l. hand on his hip, his r. holds a letter addressed ILLUSTRISS^MO VIRO D. DUDLIEO CARLETONO VICECOITI DORCESTRIAE BARONI AB IMBERCOURT, SER^MO MAG. BRIT. REGI. À SECRETIS PRIMARIO ATQUE À SANCTIORIBUS CONSILIIS; broad brimmed black hat on table to l.; architectural and red curtain background, landscape through opening to r. Canvas 87 × 52½ in.

[1] 'Mihi enim vivere Christus est et mori lucrum', Philippians, i. 21.

The frame is inscribed Sr Dudley Carleton, Lord Viscount Dorchester, 1628.

A bust portrait dated 1625 somewhat resembling this picture is in the National Portrait Gallery where it is attributed to Johnson.

In the Audit Room in 1721 and 1740; in the Hall in 1766 and 1790.

Oxford Exhibition of Historical Portraits, 1905, No. 12.

(*Ante-Hall.*)

54 FRANCIS GODWIN

(PLATE I.)

B. 1562; Student, 1578; D.D. 1596; Bishop of Llandaff, 1601; Bishop of Hereford, 1617; a distinguished scholar; d. 1633.

Three-quarters length, almost facing the spectator; black skull-cap; light brown hair, moustache, and short square beard; pleated ruff; black chimere over rochet and black cassock; his r. hand rests on a table to l., his l. holds a small reddish-brown book with two clasps; shield of arms above to l. with motto ASCRE LAN DIOGEL I PHERCHEN and ET A° 51 1613; to r. a tree on a little mound and a broken bough, both gilt, and the motto SED DEFICIT ALTER; modern inscription across the top FRANCIS GODWIN D.D. BISHOP OF HEREFORD 1617. Panel 38 × 29½ in.

Painted during his tenure of the Bishopric of Llandaff in 1613.

Engraved by George Vertue. A similar portrait is No. 11 in Balliol; see vol. ii, p. 20.

Mentioned in the earliest list of pictures in the Audit House, 1721; in the Hall in 1766–1833. (*Ante-Hall.*)

55 RICHARD CORBET

B. 1582; Student, 1599; Dean, 1620; Bishop of Oxford, 1628, of Norwich, 1632; d. 1635.

Whole length, standing slightly to l., short dark brown hair, small moustache, and slight tuft on chin; white square collar with tassels; cuffs; long black gown over black cassock; his l. hand clasps his r. wrist, a small black stick in his r. hand between the finger and thumb; crimson curtain and architectural background, two shields of arms hanging from two pillars—Oxford, with motto FUGE MAGNA, and Norwich; sky through opening to r.; inscribed on pillar to l. RICHARD CORBET D.D. BISHOP OF NORWICH 1632. Canvas 77 × 50 in.

Engraved, as a three-quarter length, in Harding's *Biographical Mirrour*, 1796.

In the Audit Room in 1721; moved into the Hall before 1766. Seen over the high table in the Almanack of 1807.

(*Old Lecture Room.*)

ROBERT BURTON

Christ Church *No. 56*

DUDLEY CARLETON, VISCOUNT DORCHESTER

Christ Church *No. 53*

LOUIS DE VISME by RAPHAEL MENGS

Christ Church *No. 182*

56 ROBERT BURTON

(Plate II.)

B. 1577; entered Brasenose College, 1593; Student of Christ Church, 'the most flourishing college of Europe'[1] in 1599; B.D. 1614; Vicar of St. Thomas's, Oxford, 1616; published the *Anatomy of Melancholy*, 1621; lived in Christ Church; benefactor to the Library; d. 1640.

Bust, in a deep niche facing the spectator; short hair, beard, and moustache; pleated ruff; gown over buttoned dress; 'Cut in stone to the middle and painted to the life.' An astrological figure, the calculation of the nativity of the subject, is shown to the r.

Inscribed below:

Paucis notus, paucioribus ignotus,
hic jacet
Democritus Junior
Cui vitam dedit, et mortem,
melancholia.
Obiit VIII Id. Jan A. C. MDC XXX IX.

According to Gutch[2] the calculation and the inscription were composed by Robert Burton himself, and the monument was put up by his brother, William Burton, the Leicestershire antiquary.

The head appears to be perishing.

(*Cathedral, on a pillar in the north transept.*)

57 THE SAME

Copy after Gilbert Jackson.

Half length, slightly to r., looking at the spectator; close black skull-cap lined and turned up with white; brown beard, ill-shaven lip; quilled ruff and narrow cuffs; black gown over black cassock; both hands lie before him upon a dark red velvet cushion edged with gold braid, an open book in double columns between them; dark background, inscribed over his r. shoulder, AETATIS SUAE 62 1635; signed below to l. CHARLES FULLWOOD 1907. Canvas 29 × 25½ in.

A copy from the portrait at Brasenose College, given to Christ Church by Sir William Osler, Regius Professor of Medicine, in 1907. The signature of Gilbert Jackson is on the original canvas.

The portrait is said with probability to show the sitter in the act

[1] Burton's own phrase (Democritus to the reader).
[2] Wood, *Colleges and Halls*, p. 490.

of preaching, perhaps delivering a sermon from the pulpit of St. Mary's, which would be his occasional duty. The presentment seems to contradict the statement made by Wood, that in his later years he betook himself to a garden in the suburbs, and emersed himself wholly in solitary studies. (*Library.*)

58 JOHN BANCROFT

B. 1574; Student, 1592; D.D. 1609 and Prebendary of St. Paul's; Master of University College, 1610; Bishop of Oxford, 1632; d. 1640.

Half length, slightly to l.; grey hair, brown moustache, and square beard; black square cap; pleated ruff; white rochet, black chimere; both hands, resting on a cushion, hold a book before him, the forefinger of the l. between the leaves; dark brown background; modern inscription, JOHN BANCROFT D.D., BISHOP OF OXFORD 1632. Canvas 29 × 25½ in.

In the Audit Room in 1740; in the Hall in 1766 and 1790.

Oxford Exhibition of Historical Portraits, 1905, No. 21.

(*Ante-Hall.*)

59 WILLIAM BROUNCKER AND HIS WIFE WINEFRED LEIGH

B. 1585; entered St. Edmund Hall, 1603; Privy Councillor to Charles I; Vice-Chamberlain to Prince Charles; married Winefred (d. 1649), daughter of William Leigh of Newnham, Warwickshire; created D.C.L., Nov. 1642, and Baron Brouncker of Castle Lyons in Ireland, Sept. 1645; d. in Wadham College, Nov. 1645.[1]

Two figures seated facing the spectator on either side of a table that stands between them, on which is a large skull.

William Brouncker to the l. has long hair, moustache; a very large long cravat; plate armour, and leg-plates strapped over short full breeches; gaiters, and shoes; loose drapery round his waist; his r. hand is on his heart, his l. props his head, the elbow resting on the table to r.

His wife to r. has her hair dressed in curls, with a long curl on her l. shoulder, a large veil fixed in a point above her forehead falls voluminously behind her; low dress with a ruched tucker, peaked bodice, very full overdress with puffed and frilled elbow-

[1] The *Dictionary of National Biography*, misdating the peerage to November, 1645, makes the date of death 1646. The peerage was granted the 12th of September before his death in November, 1645.

sleeves; pointed shoes; her l. hand holds her veil at her side, she leans her head on her r. hand the elbow resting on the table. Alabaster monument, figures, 21 inches high.

Inscribed to the memory of William Lord Viscount Brouncker and Winefred his wife, both buried in the Cathedral in 1645 and 1649.

Originally in the north aisle joining the north transept.

(*South Transept.*)

60 KING CHARLES I

Copy after Sir A. Van Dyck.

B. 1600; succeeded to the throne, 1625; beheaded, 1649.

Half length, standing facing the spectator; long brown hair, moustache, and pointed beard; white collar with narrow lace edge; plate armour and sword; the lesser George is hung round his neck by a slender gold chain; his r. hand rests on a large crystal globe on a table by his side, his l. holds a baton; landscape view in the distance to l., brown curtain to r. Canvas 49 × 36 in.

Given to the House in 1827 by Sir Robert Harry Inglis, D.C.L., a member of Christ Church, and afterwards burgess for the University.

A copy of the picture by Van Dyck in the collection of the Duke of Manchester at Kimbolton.[1] Another copy is at Welbeck.

(*Library.*)

61 SAMUEL FELL

B. 1584; Student, 1601; D.D. 1619; Lady Margaret Professor, 1626–37; Dean of Christ Church, 1638; d. 1649.

Bust, facing the spectator; grey moustache and peaked beard; black square cap; narrow pleated ruff; black gown and scarf; grey background; inscribed AETA. 55 ANNO 1639. Canvas 29 × 24½ in.

Bequeathed to the Dean and Chapter by Dr. Stratford in 1729, 'to be hung up in the room where they dine in winter'[2] with the portrait of Dean Aldrich; in the list of pictures in the Chapter House made by Gutch in 1790.

Oxford Exhibition of Historical Portraits, 1905, No. 42.

(*Chapter House.*)

[1] See Mr. Borenius's *Catalogue of this Collection*, p. 107.
[2] See abstract of the will at the end of this section.

62 THE SAME

Half length, slightly to l.; dark hair, grey moustache and slight beard; narrow pleated ruff; scarlet full dress D.D. robes with hood and a black scarf; his l. hand holds a book, the forefinger between the leaves; dark background; painted in an oval spandrel round which is the inscription SAMUEL FELL, D.D. DEAN OF CHRIST CHURCH, 1638. EX DONO BROWN WILLIS LL.D. (d. 1760). Canvas 29 × 24 in.

In the Hall in 1766; in the Chapter House with the other portrait of Samuel Fell in 1790; in the Hall again in 1833. Walpole states (*Anecdotes*, ii. 520) that Sonmans painted a portrait of Samuel Fell, but it is scarcely possible that it could have been done from the life. This portrait has been attributed to Isaac Fuller, but without documentary authority.

Oxford Exhibition of Historical Portraits, 1905, No. 43.

(*Old Lecture Room.*)

63 JOHN PRIDEAUX

B. 1578; educated at Exeter College; Fellow, 1601; Rector, 1612; Regius Professor of Divinity and Canon of Christ Church, 1615; Canon of Salisbury, 1620; d. 1650.

Three-quarters length, seated to l., in an arm-chair; short greyish brown hair, grey moustache, and narrow beard; white frilled ruff and ruffles; black gown over black clothes; he is writing with a quill pen in a book which rests with other books on a table to l., his l. hand lies on the arm of his chair; bookshelves to l.; his College cap hangs upon the wall behind him to r. Canvas 42 × 34½ in.

Given by Mrs. Burton; see note to No. 46.

A copy from an original portrait at Laycock Abbey, Wilts., made in 1832, with another for Exeter College Hall,[1] by one of the family of Smith, painters, who worked in Oxford at that period.

(*House of the Regius Professor of Divinity.*)

64 UNKNOWN LADY

School of Sir A. van Dyck.

Half length, standing three-quarters to l.; fair hair dressed with flowers; low-necked blue satin dress with large sleeves turned back and looped up with a brooch; brown scarf over her shoulders; both hands before her hold folds of her scarf; dark

[1] Boase, *Registrum Collegii Exoniensis*, clvi.

crimson curtain and architectural background; landscape through opening to l. Canvas 40 × 39 in.

Probably the 'portrait of a lady', No. 236, in the catalogue of the pictures in the Library of 1833. Its provenance has not been traced, but possibly one of the portraits in the Library on its first building was part of Dr. Stratford's bequest, long before the arrival of General Guise's collection. (*Deanery Staircase.*)

65 BRIAN DUPPA

(Plate IV.)

B. 1588; Student, 1605; Fellow of All Souls College, 1612; Dean of Christ Church, 1629; Bishop of Chichester, 1638, of Salisbury, 1641, of Winchester, 1660; d. 1662.

Three-quarters length, seated in a red arm-chair slightly to l., the head facing the spectator; white hair falling to neck, moustache, and very short beard; black skull-cap; square collar tied with tassels; blue velvet mantle of Prelate of the Order of the Garter, the badge on the l. shoulder, over rochet and black scarf; his r. hand points to the l., his l. supported on the arm of his chair holds a fold of his mantle and a handkerchief with a small tassel at each corner; an altar with communion plate and books with column to l., a greenish grey curtain behind to r.; shield of arms of Winchester on the base of the pillar to l.; late inscription to l., BRIAN DUPPA, D.D. BISHOP OF WINCHESTER 1660.[1] Canvas 50 × 41 in.

Exhibition of National Portraits, 1866, No. 945. Oxford Exhibition of Historical Portraits, 1905, No. 79.

In the Audit Room in 1721, 1740; in the Hall in 1766. (*Hall.*)

66 ROBERT SANDERSON

Ascribed to John Riley.[2]

B. 1587; Fellow of Lincoln College, 1606; D.D. 1636; Regius Professor of Divinity and Canon, 1642; Bishop of Lincoln, 1660; d. 1663.

Bust, slightly to r.; large square cap with ear-flaps; white hair, moustache, and short pointed beard; square white collar; black chimere over rochet with lace band across chest; painted in an oval spandrel, round the top of which is the modern inscription

[1] There is perhaps a very faint signature (Howard F.) close by the shield of arms. The Christ Church Catalogue of 1833 gives the painter as Van Loo, presumably Jacob Van Loo, 1614–70; the early list of 1721 ascribes the picture to Lely.

[2] In Gutch's *Appendix.*

ROBERT SANDERSON, D.D. BISHOP OF LINCOLN 1660. Canvas 29½ × 25½ in.

Engraved by W. Dolle, with an inscription, giving his age, seventy-six in 1662, but without a painter's name.

In the Audit Room in 1721 and 1740; in the Hall in 1766.

(*Ante-Hall.*)

67 THE SAME

Bust, slightly to r.; large black cap with ear-flaps; short grey moustache and small pointed beard; white square collar; black chimere over rochet with wide lace band across breast; painted in an oval spandrel inscribed ROBERT SANDERSON D.D. BISHOP OF LINCOLN, and AETATIS 75 ANNO 1662. Canvas 29 × 24 in.

Copy given by Mrs. Burton: see note to No. 46.

(*House of the Regius Professor of Divinity.*)

68 GEORGE GRIFFITH

B. 1601; Student, 1619; Bishop of St. Asaph, 1660; d. 1666.

Bust, facing the spectator; black skull-cap; grey moustache and tuft on chin; very wide square collar, black chimere over rochet, and cassock; dark background; shield of arms to l., inscribed GEORGE GRIFFITH D.D. BISHOP OF ST. ASAPH 1660. Canvas 29 × 23¾ in.

Engraved by Harding in 1800.

In the Audit Room in 1740; in the Hall in 1766–1833.

(*Ante-Hall.*)

69 HENRY KING

B. 1592; Student, 1608; Canon, 1624; Bishop of Chichester, 1642; (O.S. February 6, 1641); d. 1669.

Three-quarters length, standing three-quarters to l.; long brown hair, short pointed beard, and moustache with the ends brushed up; square collar; black chimere over rochet; his r. hand on a dull red-covered table to l., his l. raised, touching his breast; shield of arms to r.; inscribed above HENRY KING BISHOP OF CHICHESTER 1641. Canvas 47 × 38 in.

In the Audit Room in 1721 and 1740; in the Hall from 1766 to 1858. (*Old Lecture Room.*)

70 WILLIAM FULLER

B. 1608; educated at Magdalen Hall and St. Edmund Hall; Chaplain of Christ Church; Dean of St. Patrick's, 1660; Bishop of Limerick, 1664, of Lincoln, 1667; d. 1675.

Bust, three-quarters to l.; black cap with ear-flaps; dark hair, small beard, and moustache; bands, black chimere, and scarf over rochet; inscribed WILLIAM FULLER D.D. BISHOP OF LINCOLN 1667; painted in an oval spandrel. Canvas 29 × 24½ in.

Bequeathed by the subject. The clause in his will is as follows: 'Item I give and bequeath to the College of Christ Church at Oxford my Picture, chest of Violls, and Organ, wishing myself more able to express my Affection in some more rich Legacie.'

Gutch attributes the portrait to Lely; Fuller was a friend of Pepys, and might well have sat to Lely, but if so this portrait can only be a copy of a finer original.[1]

In the Audit Room in 1721; in the Hall in 1766 and 1790; moved into the Chapter House before 1833. (*Chapter House.*)

71 RICHARD ALLESTREE

Copy after Sir P. Lely.

B. 1619; Student, 1643; expelled by the Parliamentary Visitors, 1648; Canon, 1660; Regius Professor of Divinity, 1663; Provost of Eton, 1665; d. 1681.

Three-quarters length, seated to l. in a purple arm-chair holding a folio copy of the Book of Common Prayer; skull-cap; dark-brown hair, clean-shaven face; bands and white shirt cuffs; black gown; his r. hand points to his book; dark background. Canvas 45 × 37 in.

A copy given by Mrs. Burton (see note to No. 46) of the figure of Dr. Allestree, from the group of him, Dr. Dolben, and Dr. Fell, by Lely in Christ Church Hall.

(*House of the Regius Professor of Divinity.*)

72 GEORGE MORLEY

Sir Peter Lely.

B. 1597; Student, 1615; Canon, 1641; Dean, 1660; Bishop of Worcester, 1660, of Winchester, 1662; d. 1684.

Three-quarters length, seated in a red arm-chair, slightly to l; dark hair over forehead and to shoulders; grey moustache and peaked beard; black square cap, black chimere and scarf over rochet; his r. hand rests on a closed book upright upon a crimson-covered table to l. on which are other books; his l. lies on the arm of his chair; architectural and red curtain back-

[1] A better version was recently offered for sale in London under the name of Bishop Robert Skinner.

ground; late inscription above to r. GEORGE MORLEY D.D. BISHOP OF WINCHESTER 1662. Canvas 49 × 39 in.
Engraved by R. Tompson.
A similar portrait is in the Cathedral Library at Winchester.
In the Audit Room in 1721 and 1740; in the Hall before 1766.
Oxford Exhibition of Historical Portraits, 1905, No. 148.

(*Hall.*)

73 HENRY BENNET, EARL OF ARLINGTON

Sir Peter Lely.

B. 1618; Student, 1636; Secretary of State, 1662; created Baron Arlington, March 1664–5; K.G. and Earl, 1672; Lord Chamberlain, 1674; d. 1685.

Whole length, standing to l.; light brown periwig falling over shoulders, and slight moustache; black scar across the bridge of his nose;[1] lace cravat, tassels hanging beneath; blue mantle of the Order of the Garter over white silk coat and red waistcoat; white stockings and shoes; red drapery at his back, and red sword belt; collar and great George, jewelled Garter, and jewelled shoe-buckles; his Chamberlain's key is tied to his sword belt by a very pale blue ribbon; his r. hand holds his white wand and his plumed hat, his l., a fold of his mantle at his waist; red curtain and architectural background; inscribed in large letters below to l., S^R HENRY BENNET, EARL OF ARLINGTON 1664. Canvas 88½ × 52½ in.

In the Disbursement Book for 1676, a payment of 15*s.* 8*d.* 'for my Ld Arlington's Picture, to Mr. Bush' is recorded: perhaps for carriage.

Engraved without inscription in a plate to Guillim's *Heraldry*, 1679.

In the Audit Room in 1721 and 1740; in the Hall in 1766 and 1790.

Oxford Exhibition of Historical Portraits, 1905, No. 152.

(*Ante-Hall.*)

74 JOHN FELL, JOHN DOLBEN, AND RICHARD ALLESTREE

Sir Peter Lely.

Richard Allestree, see No. 71.
John Dolben, see No. 76.
John Fell, see No. 78.

[1] A wound got in a skirmish in Ireland, 1643.

Three-quarters length figures seated at a table covered with dull green cloth; Dr. Allestree, on the r. seated to l. in a gold fringed arm-chair, the head turned towards the spectator, wears a black skull-cap, brown hair, clean-shaven face; white bands and cuffs and a black gown.

Dr. Dolben faces the spectator in the centre, has a black skull-cap, light brown hair, slight moustache, and a small tuft on his chin; wide square bands and black gown.

Dr. Fell sitting to the left of the picture is almost in profile to r.; he has long brown hair, slight moustache; crumpled turned-down collar and black gown.

Allestree is holding with his r. hand a large book wide open on his knee, to which he is pointing with his l.

Dolben has another book lying on the table before him, both hands upon it, the r. turning the page; Dr. Fell touches his breast with his l. hand, the r. is not seen; on the table beside him is a litter of letters and papers; dark architectural background. Inscribed: JOHN FELL DEAN OF CH. CH. 1661 BISHOP OF OXFORD 1675, OB. 1686 AET. 61; JOHN DOLBEN DEAN OF WESTM^r 1663, BISHOP OF ROCHESTER 1666, ARCHBISHOP OF YORK 1683, OB. 1686 AET. 62; RICHARD ALLESTRY D.D. CANON OF CH. CH. AND PROVOST OF EATON COLL. OB. 1680 AET. 60. Canvas 48 × 64 in.

Bequeathed by Mrs. Mackworth Dolben of Finedon Hall, Northamptonshire, in 1912.

The picture commemorates the association of the three men, who in defiance of the penal laws, continued to perform the offices of the Church of England in Oxford, 1648–60.

Engraved by David Loggan.

A copy hung in the Hall over the north fire-place until the original came to the House. It was somewhat larger, measuring 51½ × 68 inches, and the inscriptions on it were abbreviated. This picture appears in the print of the Hall in Ackermann's *History of the University*, 1814, but it is not included in Gutch's list published in 1790. It was in the Oxford Exhibition of Historical Portraits, 1905, No. 153, and was reproduced in the illustrated Catalogue. It was presented to the Dolben family when No. 74 was received. (*Hall.*)

75 THE SAME

Copy after Sir P. Lely.

A copy of the group formerly in the Hall, the names inscribed above each. Canvas 51 × 68 in.

Given to the Deanery in 1845 by the Very Rev. Edmund

Goodenough, Dean of Wells, and formerly Head Master of Westminster School. (*Deanery, Dining-room.*)

76 JOHN DOLBEN

B. 1625; Student, 1640; Bishop of Rochester, 1666; Archbishop of York, 1683; d. 1686.

Three-quarters length, seated to r. in a dark velvet arm-chair; black skull-cap; grey hair, slight moustache, and tuft on chin; bands; black chimere and scarf over rochet; his r. arm rests on the arm of his chair, a college cap in his hand; the l. on a table to r., on which lies a pamphlet lettered ARCHI. ELEEMOSYNA . .; above to l. a shield of arms with mitre, and the modern inscription JOHN DOLBEN D.D. ARCHBISHOP OF YORK 1683; plain dark background. Canvas 48 × 39½ in.

In the Audit Room in 1721 and 1740; in the Hall in 1766.

A somewhat similar picture showing the l. hand supported on an upright book holding a half open scroll was engraved in mezzotint by R. Tompson after Huysman before 1693. (*Hall.*)

77 THE SAME

Three-quarters length, seated to r. in an arm-chair, the head turned somewhat towards the spectator; black skull-cap; grey hair, slight moustache, and tuft on chin; bands; black chimere and scarf over rochet; the r. hand clasps the arm of his chair, the l. arm rests on a table to r. on which are papers on which appear to be the words ARCHL. ELEEMOSYNARY; inscribed above in a late hand JOHN DOLBEN D.D. ARCHBISHOP OF YORK, 1683, Canvas 49 × 39½ in.

Closely similar to the portrait in the Hall.

In the 'little Parlour' in 1740: that is the room leading by some few steps from the south of the Chapter House; and in the Chapter House in 1790.

No doubt the portrait which was bequeathed to the Dean and Chapter as 'my uncle Archbishop Dolben's' by Dr. Stratford in 1729. See extract from the will at the end of this section.

(*In the House of the Regius Professor of Ecclesiastical History.*)

78 JOHN FELL

(PLATE IV.) *After Sir P. Lely.*

B. 1625; Student, 1637; Dean, 1660; Bishop of Oxford, 1675; benefactor of the House; d. 1686.

Three-quarters length, standing nearly in profile to r.; long dark

JOHN FELL
after Sir P. Lely
Christ Church *No. 78*

BRIAN DUPPA
Christ Church *No. 65*

GEORGE SMALRIDGE
by Sir Godfrey Kneller
Christ Church *No. 118*

THOMAS TANNER
Christ Church *No. 143*

hair tinged with grey, very slight moustache; bands; black chimere and scarf over rochet; his r. hand, the first finger pointing to the page, rests against a large open book on a reading desk beside him, to r.; his l. raised as though preaching or lecturing; dark crimson curtain and chair behind to l., architectural background to l. Canvas 49 × 40 in.

In the Audit Room in 1721; in the Hall in 1766. (*Hall.*)

79 THE SAME

Bust, three-quarters to r.; dark hair falling to shoulders, youthful clean-shaven face; large square collar tied with tassels which hang down in front; black dress; dark background, landscape through opening to r.; inscribed JOHN FELL AFTERWARDS D. OF X^T CH. AND B. OF OXF. Canvas 24½ × 19 in.

Given to the House by the Heirs of George Richmond, R.A., 1900.

Oxford Exhibition of Historical Portraits, 1905, No. 154.

(*Deanery.*)

80 THE SAME

Copy after Sir P. Lely.

Three-quarters length, seated almost in profile to r.; dark hair over shoulders, clean-shaven face; turn-down collar; black scarf over surplice; his l. hand raised, one finger up, his r. resting on an open book on a desk before him, a finger pointing to the page; dark background. Canvas 42 × 35 in.

Given to the Deanery by Dr. Samuel Smith in 1831. (*Deanery.*)

81 THE SAME

Whole length statue standing in a canopied niche facing the spectator; three-cornered cap; long hair to shoulders, clean-shaven face; bands; gown and scarf over cassock; his r. hand raised in the act of blessing, the l. holds a book with large clasps.

Pedestal is inscribed 'Johanni Fell, H. G. L. Decano Decanus MD. CCC LXXVII'.

The original statue of John Fell in this place was put up by Dr. John Hammond, Canon, *c.* 1722.[1] It is now preserved in the gardens at Nuneham Park.[2]

(*Stone Statue given by Dean Liddell on the Deanery Tower facing south.*)

[1] The inscription is to be found in Wood's *Antiquities*, p. 453.
[2] H. L. Thompson, *Life of Dean Liddell*, p. 164.

82 GEORGE VILLIERS, SECOND DUKE OF BUCKINGHAM

B. 1628; succeeded to the Dukedom the same year; educated at Trinity College, Cambridge; in Oxford with the King in 1642, courtier and soldier; d. 1687.

Three-quarters length, standing three-quarters to l.; flaxen periwig falling over shoulders, clean-shaven face; lace bands; robes of the Order of the Garter with the collar and Great George; his r. hand holds a fold of his mantle, his l. rests on his hip; plumed hat on the table to l.; dark architectural background. Canvas 49 × 39 in.

Identical with the portrait bust of the Duke attributed to Sir Peter Lely in the National Portrait Gallery, the lace bands even displaying the same pattern. Previously named John Maitland, Duke of Lauderdale.[1]

Oxford Exhibition of Historical Portraits, 1905, No. 144.

(*House of the Regius Professor of Ecclesiastical History, Dining-room.*)

83 EDWARD POCOCKE

(Plate I.)

B. 1604; Fellow of Corpus Christi College, 1628; Professor of Arabic, 1636, of Hebrew, 1648; d. 1691.

Bust, facing the spectator; college cap with ear-flaps, worn towards the back of the head; curly hair to neck, short pointed beard, and moustache; bands; full dress D.D. gown and scarf over cassock. Stone monument put up to his memory by his widow, Maria Burdet, in 1691. (*Cathedral, south aisle.*)

84 THE SAME

Half length, seated slightly to r.; black cap with ear-flaps lined and edged with white; short white pointed beard and moustache; square bands; black gown over black cassock; his l. hand holds an open book held downwards, the thumb only showing; dark background; painted in an oval spandrel. Canvas 39½ × 33 in.

A picture made for Dr. Pusey[2] based upon the Bodleian portrait (vol. i, No. 169), which was at one time in the possession of Dr. Charlett, Master of University College. The original was engraved by W. N. Gardiner.

(*House of the Regius Professor of Hebrew.*)

[1] The provenance of this portrait has not been traced.
[2] Information supplied by the late Dr. Driver.

85 THOMAS WOOD

Sir Peter Lely.[1]

B. *c.* 1610; Student, 1627; Chaplain to King Charles I, 1635; D.D. 1642; Canon of Durham, 1660; Dean of Lichfield, 1664; Bishop, 1671; benefactor to the House; d. 1692.

Three-quarters length, seated three-quarters to r. in a red arm-chair; black skull-cap; long yellowish white hair, clean-shaven face; square collar; black chimere and scarf over rochet; his l. hand holding a small book, rests on the arm of his chair, the r. hand hangs over the other arm, which is covered by his chimere, to his knee; inscribed below to l., THOMAS WOOD D.D. BISHOP OF LICHFIELD AND COVENTRY 1671. Canvas 48 × 39½ in.

In the Disbursement Book for 1791 a payment is recorded 'for a frame for Bishop Wood's picture £5 16*s.* 6*d.*'

In the Audit Room in 1721 and 1740; in the Hall in 1766.

(*Hall.*)

86 RICHARD BUSBY AND A PUPIL

B. 1606; Student of the House, 1624; Master of Westminster School, 1638; D.D. and Canon of Westminster, 1660, of Bath and Wells, 1661; d. 1695.

Three-quarters length, seated three-quarters to l.; very wide broad brimmed hat over black cap; grey hair, slight grey moustache, and tiny tuft on lower lip; bands; black gown and dress; his l. hand holds a handkerchief on his knee, his r. points to a book held open upon a table to l. by one of his pupils, a youth, whose head is turned three-quarters to r. and gazes eagerly into Busby's face; he has brown hair falling to his shoulders; white cravat and a red dress; dark background. Canvas 49 × 39 in.

Engraved as a picture by John Riley, by J. Watson, 1775.

A study of this picture reveals a perfect Chinese puzzle of incompatibilities. In order to reach some approximate date we must first take into consideration the story that Dr. Busby would never consent to be painted: that after his death his friends had a cast taken of his features from which a crayon drawing was made by Henry Tilson. Thence Robert White made his print upon which all other portraits were based. This statement has acquired a special importance because it was printed

[1] So attributed by Gutch; Wood says that the Bishop gave the House £7,000 in 1691, and it is probable that the portrait was acquired then or soon after. A record of the gift or purchase was perhaps lost with the missing Disbursement books of Dean Aldrich's time.

by Dr. Bliss as an addition to Wood's account of Busby in the *Athenae*, and the significance of the square brackets separating it from the original text has not always been seen. Part of the note is obviously true. The cast provided the model for Bird's monumental effigy in Westminster Abbey, possibly also for Rysbrack's bust, and for White's engraving. But it does not absolutely follow that no other portrait of Busby was ever in existence. Similar stories are not infrequently told, for example, to explain an unusual pose in a portrait.[1] The portrait of Busby and his pupil shows certain differences from White's print. The skull-cap is less over the face, the hat is added, the nose is slightly more acquiline, the moustache is very thin, and the tuft on his chin is extremely small. White's head shows deeper lines on the face, the mouth depressed by want of teeth, distinctly more moustache, and a short beard covering the chin. These changes from the original, however, could easily be made, and are superficial, and there is no doubt that the resemblance to White's head is very close.

Turning to the known history of the canvas, it is entered in the catalogue of 1770 as 'Richard Busby DD 1656 by Riley'. In 1775 it was engraved by J. Watson as a picture by Riley. Gutch in 1790 describes it as Dr. Busby 'by Riley; sitting in a clerical habit and broad hat; and one of his Scholars standing by him'. Thus Riley's name has become attached to the picture, but apparently must be discarded. If the painting derives from the death mask, his authorship is impossible, since Riley (1645–91) died before Busby. If, on the other hand, the date 1656 is not a misprint for Busby's death-date, 1695, and was at one time on the front or back of the canvas indicating the date of painting, Riley, born in 1645, was too young to be the painter.

The name of Philip Henry (1631–96) for the pupil seems first to have appeared in print in the Catalogue of the Exhibition of National Portraits in 1866. It is possible that it was traditionally used before that, but it is not given in the Catalogues of the Christ Church pictures of 1833 or 1857. It is inadmissible on grounds of date. Even if the picture were a genuine portrait of Busby painted in 1656, Philip Henry would be much

[1] As in the case of Archbishop Robinson of Armagh by Reynolds in the Hall, of whom two separate portraits were painted by Reynolds alone. To affect a dislike to being painted, however, was not uncommon in the seventeenth century. It was held to be noble-minded. It also enhanced the value of a portrait when procured.

older than the boy here depicted. But indeed the youth hardly belongs to the period of Busby at all, and his appearance and dress[1] afford the strongest available evidence for the late date of the composition, which belongs, most probably, to the first decade of the eighteenth century.

Exhibition of National Portraits, 1866, No. 943.

Oxford Exhibition of Historical Portraits, 1905, No. 178.

(*Hall.*)

87 RICHARD BUSBY

By or after Henry Tilson.

Bust, three-quarters to l.; black cap; grey hair, short grey beard, and moustache; bands; black gown and scarf and cassock; warm grey background; painted in an oval spandrel, inscribed RD BUSBY S.T.P. 1695. Canvas 29 × 24 in.

In the Chapter House in 1770, and there probably ever since the picture was painted.

Among the Lansdowne MSS. (No. 655, fol. 39) is a copy of Dr. Busby's will, the decrees of Chancery thereupon, and with these papers the accounts of — Needham one of the testator's executors. Here occurs a payment 'To Mr Tilson for drawing the Doctor's picture and frame £12. To Mr White for engraving the Doctor's picture £5 10s. 0*d.*' (*Chapter House.*)

88 THE SAME

?M. Rysbrack.

Bust, marble, facing the spectator, the head a little to l.; skull-cap with ear-flaps; short hair, short beard, and moustache; wide bands, or collar turning down all round but split in front; scarf and gown over cassock; eyes slightly incised.

The marble bust formerly in the Common Room.

Copies are in Balliol, the Deanery, the Common Room, and elsewhere.

Said to have been done from a death mask. The attribution to Rysbrack[2] is given by Gutch in his appendix to Wood's *History and Antiquities*, p. 302. If this is correct the bust must have been modelled from the mask many years after Busby's death. The bust, however, does not appear to be by Francis Bird, whose monument to Busby in Westminster Abbey shows a somewhat different head. (*Library Entrance.*)

[1] Compare the portrait of Colonel Blathwayt as a child dated 1702. Oxford Exhibition of Historical Portraits, 1905, No. 197*.

[2] It is not included in Vertue's long list of Rysbrack's works, MS. Add. 23076.

89 THE SAME

? After Rysbrack.

Plaster cast from No. 88. (*Deanery.*)

90 THE SAME

? After Rysbrack.

Another copy; plaster on a grey marble base.

Gutch (1790) mentions the bust by Rysbrack as in the Common Room. Perhaps it was exchanged with this plaster copy early in the nineteenth century. (*Common Room.*)

91 THE SAME

Bust, three-quarters to l., eyes looking at the spectator; black cap with ear-flaps; brown hair, slight moustache, and short beard; wide bands; black scarf and cassock; dark background; inscribed above to l. DR. R. BUSBY. Canvas 29 × 24 in.

Mentioned in its present place in Gutch's Appendix to Wood. (*Common Room.*)

92 KING JAMES II

B. 1633; succeeded to the throne, 1685; fled to France, 1688; d. 1701.

Three-quarters length, standing three-quarters to l.; flaxen periwig falling over shoulders, very slight moustache; long lace cravat; buff coat embroidered with gold, the sleeves slit from the shoulder showing white shirt; steel breast plate; red sash; his r. hand rests on a brown covered table to l., his l. on his hip; dark architectural background; naval engagement seen through opening to l. Canvas 49 × 39½ in.

This portrait, formerly named Prince Rupert, shows a closer resemblance to pictures of James II as Duke of York. The naval engagement in the background seems to confirm the conjecture. No clue to the provenance of the picture has yet been found. The picture is not mentioned in Dr. Stratford's will nor in Matthew Prior's. At the same time it is possible that it came with the portrait of the latter.

Oxford Exhibition of Historical Portraits, 1905, No. 143, where the picture was catalogued as Prince Rupert.

(*House of the Regius Professor of Ecclesiastical History, Dining-room.*)

93 THOMAS HYDE

B. 1636; educated at King's College, Cambridge; M.A. of Queen's College, Oxford; Bodley's Librarian, 1665; Regius Professor of Hebrew, 1695; d. 1703.

Three-quarters length, standing slightly to r.; dark wig, clean-shaven face; bands; black gown over cassock; his r. hand holds a roll of paper on which is Persian writing; his l. hangs open by his side; dark background. Canvas 42 × 35 in.

A picture based upon the portrait in the Bodleian and made for Dr. Pusey.[1] (*House of the Regius Professor of Hebrew.*)

94 JOHN LOCKE

Sir Godfrey Kneller.

B. 1632; Student, 1652; lived in the House till 1684; published his *Essay on the Human Understanding*, 1690; d. 1704.

Three-quarters length, seated three-quarters to l., in a blue arm-chair; white hair falling to neck, clean-shaven deeply lined face; brown gown lined with grey, open showing white shirt at throat and wrists; both arms rest on the arms of his chair, the r. hand closed over the end; bookcase in background; inscribed below to l. AET. 72. Canvas 47½ × 38½ in.

This portrait[2] was painted in 1704, perhaps for Locke's friend Anthony Collins; it is mentioned in the Christ Church list of 1766.

A very similar portrait but bust only, then in the possession of Dr. William Geekie, was engraved by Vertue in 1713 with the date of painting, 1697.

Oxford Exhibition of Historical Portraits, 1905, No. 205*.

(*Hall.*)

95 THE SAME

(PLATE V.) *After S. Brounover.*

Bust to r., the head almost facing the spectator; dark periwig over shoulders, clean-shaven face; lace cravat twisted; dark dress; dark background. Canvas 19½ × 15½ in.

Purchased by the House in 1921.

Based upon a plumbago drawing by S. Brounover, which was engraved '*ad viv. delin. J. Nutting Sculpsit*'. (*Library.*)

[1] Information supplied by Dr. Driver.

[2] F. Haverfield, *Brief Guide.* A sentence in a letter of Dr. Rawlinson, dated February 1752, and addressed to Dr. Owen, Bodley's Librarian, seems however to refer to it: 'A picture of Locke, half-length, given to Xt Church Hall by my money is far better than yours in the Gallery' (Bodl. MS. Rawl. C. 989, f. 179).

96 THE SAME

L. F. Roubiliac.

Whole length figure, standing slightly to r., the head slightly to l. and looking up; loosely brushed hair reaching into his neck, clean-shaven face; eyes incised; classical drapery and sandalled feet; his r. hand touches his breast, his l. holds a book upright on his knee which is somewhat advanced.

Inscribed JOHN LOCKE, GULIELMUS LOCKE, F. William Locke was the brother of John. Said by Walpole to be by Rysbrack.

It was finished in 1757. (*Marble, Library Staircase.*)

97 HENRY ALDRICH

B. 1647; Student, 1662; Canon, 1681; Dean, 1689; a scholar, with distinguished artistic gifts; a benefactor to the House; d. 1710.

Bust three-quarters to l.; brown hair falling to shoulders, clean-shaven face; bands; black gown and dress; brown background; painted in an octagonal spandrel, and inscribed along the top HEN. ALDRICHE, S.T.P. DECANUS 1689. Canvas 29 × 24 in.

This is the earliest portrait of the Dean, not elsewhere repeated. It is the picture bequeathed to the Dean and Canons by Dr. Stratford in 1729 'to be hung up in the room in which they dine in winter' with the portrait of Samuel Fell.[1] Both were in 'the little Parlour'[2] in 1740; and appear again in the list of the Chapter House pictures in 1770 and 1790. It is possible in view of the change in the colour of Dr. Aldrich's hair by 1696 shown in the portrait by Kneller, engraved with that date, that No. 97 was painted before Aldrich became dean—perhaps about 1682, when he was first a canon. The inscriptions on both portraits are evidently much later than the painting.

Oxford Exhibition of Historical Portraits, 1905, No. 210*.

(*Chapter House.*)

98 THE SAME

Sir Godfrey Kneller.

Bust, three-quarters to l.; grey hair reaching to his shoulders, clean-shaven face; bands; black gown; dark background; inscribed in capital letters above HENRY ALDRICH, D.D., DEAN OF CHRIST CHURCH 1689. Canvas 29 × 24 in.

[1] This is the portrait inscribed Aeta 55, 1639, No. 61. It occurs in the list of pictures in the Little Parlour by a slip as 'old J. Fell'.

[2] i. e. the room where the portraits now hang, leading out of the Chapter House.

The engraving by J. Smith is inscribed 'G. Kneller Eques pinx. 1696'.
In the Hall in 1770 and 1790.[1]
Oxford Exhibition of Historical Portraits, 1905, No. 211*.
(*Hall.*)

99 THE SAME

Another copy of No. 98 with tablet inscribed 'Henricus Aldrich S.T.P. Hujusce Ædis Alumnus, Canonicus, Decanus, Ob. 14 Dec. 1710. Legavit Gulielmus Bromley arm. de Baginton in Com: War: hujus Ædis olim Sup: Ord: Com: et Ac: Oxon: plus triginta annos Burgensis.' Canvas 29 × 24½ in.
Bromley died in 1732.
In the Chapter House in 1790.[2]
(*House of the Regius Professor of Pastoral Theology.*)

100 THE SAME

Bust, three-quarters to r.; grey hair falling to neck, clean-shaven face; square bands; black gown; dark background; painted in an oval spandrel. Canvas 29 × 24½ in.
Copy of the portrait in Hall, and hung in its present position at some time probably to replace the portrait given by William Bromley now in the house of the Professor of Pastoral Theology.
Oxford Exhibition of Historical Portraits, 1905, No. 212.
(*Chapter House.*)

101 THE SAME

Saunders.

Bust, three-quarters to r.; grey hair to neck, clean-shaven face; bands; black gown; signed in black lead above to l., SAUNDERS PINXIT LONDON ANNO DOM. 1732. Pastel on paper laid on canvas 15¾ × 11¾ in.
Inscribed on the back 'Given to the Deanery by Mrs. Anne Jubb out of the effects bequeathed to her by her husband George Jubb D.D. Regius Professor of Hebrew 1787'. (*Deanery.*)

[1] Dr. Stratford records how Dean Atterbury proposed to put a statue of Dean Aldrich 'in the middle of the area of Peckwater with a model of Peckwater in his hand'—a proposal that was not carried out. Dr. Aldrich's picture used to be 'over the chimney in the study' (*Report on the MSS. at Welbeck*, vii, p. 68; *Historical MSS. Commission*). No portrait of the beloved Dean was hung in the Hall till 1770.

[2] Gutch, *Appendix*, p. 301.

102 THE SAME

Another similar portrait painted in an oval spandrel. Canvas 30 × 25 in. (*Deanery.*)

103 THE SAME

Another copy. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in. (*Deanery.*)

104 THE SAME

Copy of the portrait in Hall, inscribed above DR. H. ALDRICH. Canvas 30 × 25 in. (*Common Room.*)

105 THE SAME

Copy after Sir G. Kneller.

Copy of the portrait in Hall. Canvas 29 × 24 in.
(*Lecture Room, No. 1.*)

106 THE SAME

Copy of the portrait in Hall. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.
(*House of the Regius Professor of Ecclesiastical History.*)

107 THE SAME

Bust, three-quarters to l.; white hair falling to neck, clean-shaven face; bands; black gown and cassock; dark background; painted in an oval spandrel. Canvas $29\frac{1}{2} \times 24$ in.

Inscribed on the back 'Dean Aldrich: given to the house of the second Cannonry as an heirloom, C. J. June 21st, 1809'.

No doubt the donor was Dr. Cyril Jackson, who relinquished his deanery in 1809. Dr. Jackson held the second Canonry from 1779 to 1783.

Oxford Exhibition of Historical Portraits, 1905, No. 213.
(*House of the Lady Margaret Professor.*)

108 THE SAME

Bust, facing the spectator; the head to l., and looking up; eyes incised; long hair, high over the forehead, clean-shaven face; bands and neckcloth; gown and scarf over cassock. Marble.

Perhaps the large bust once over the Chapter House door—which formerly had beneath it the inscription[1] 'Henrico Aldrich S.T.P. Decano, Joh. Hammond, S.T.P. P.'

John Hammond, d. 1723. (*Library Entrance.*)

[1] Gutch, *Appendix*, p. 298.

109 THE SAME

Bust, in profile to l., in high relief; long hair to shoulders, clean-shaven face; bands; scarf and D.D. robes. Circular, marble, inscribed round the edge HENRICUS ALDRICH S.T.P. AEDIS CHRISTI DECANUS ET GRANDE TOTIUS ACADEMIAE ORNAMENTUM, about $31\frac{1}{2}$ inches in diameter.

Erected by Dr. George Clarke in 1732.

(*Cathedral nave, south side.*)

110 ?CHARLES KING

B. *c.* 1655,[1] an early patron of Humphrey Wanley,[2] a friend of Dr. Stratford, and of the second Earl of Oxford; a frequent visitor in Christ Church in 1710 and 1711;[3] perhaps a resident in the city; died in his 59th year and buried at Aston, near Birmingham, 1713.

Half length to l., the head facing the spectator; short white crisp hair; large black hat with a broad brim, two flat buttons on the crown on either side of the front, black ribbons tied in a bow in front, perhaps securing the hat, clean-shaven rosy face; white turned-down collar or white cravat; dull dark-greenish collarless coat with buttons and buttonholes, but not buttoned; a spandrel showing at the lower corners of the canvas. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

It is very difficult to guess at the identity of this portrait since the dress belongs to no definite period. The painting appears to belong to the first quarter of the eighteenth century. In Dr. Stratford's Correspondence there are many references to Mr. Charles King, who was often at Christ Church, somewhat eccentric, but evidently valued as a companion. Dr. Stratford left a portrait of this friend 'to be hung up in the Masters' Common Room'. Unless the oval portrait lettered John King, No. 145, really represents Charles King, there is no picture in Christ Church that can be so identified except the curious one under consideration.[4] The following extracts from Dr. Stratford's letters may concern No. 110, of which, if the identification is correct, Lord Harley wished to possess a copy.

'1717. Aug. The man who copied Dr. Radcliffe's picture was

[1] *Correspondence of Dr. Stratford*, p. 242 and *passim*; *Report on the MSS. at Welbeck*, vii, *Historical MSS. Commission.*

[2] Nichols, *Literary Anecdotes*, i, pp. 98–9. [3] *Ibid.*

[4] It has more the appearance of a portrait of a servant than a gentleman, but it is impossible to say what vagaries in dress were tolerated in country gentlemen of eccentric habits.

gone as soon as I returned. But there is now one in town, one Miller, who has been much employed by G. Clarke who will copy Mr. King's much better than the other could have done, I believe. I believe the man's hands are full at present, but he shall do it before he goes' (p. 225).

'1717. Sept. I think it will be best for me to send up Charles King's picture to you when you are in town again as you must be when the Parliament meets. You may then have it copied[1] by what hand you like best' (p. 227).

(*House of the Regius Professor of Ecclesiastical History.*)

111 HENRY COMPTON

? Sir G. Kneller.[2]

B. 1632; entered Queen's College, 1649; entered Christ Church as a 'canon commoner' in 1666; Canon and D.D. 1669; Bishop of Oxford, 1674, of London, 1675; d. 1713.

Whole length, seated three-quarters to r. in an arm-chair; black skull-cap; long brown hair, clean-shaven face; bands; black chimere and scarf over rochet; his l. arm rests on a yellow-brown table to r. besides his College cap and a thick book, his r. hand lies on the arm of his chair; behind and above to l. is a red curtain with two tassels; inscribed below, HENRY COMPTON D.D. BISHOP OF LONDON 1675. Canvas $91\frac{1}{2} \times 60$.

In the Audit Room in 1721 and 1740; in the Hall in 1766 and 1790.

Reproduced, but not entire, in *Historical Portraits*, ii, where it is attributed to Riley. (*Deanery Staircase.*)

112 CHARLES HICKMAN

Michael Dahl.

B. 1648; Student, 1667; Bishop of Derry, 1703; d. 1713.

Bust, three-quarters to r.; brown periwig, clean-shaven face; bands; black chimere and scarf over rochet; painted in an oval spandrel, inscribed CHARLES HICKMAN D.D. BISHOP OF LONDONDERRY; dark background. Canvas 29×24 in.

A much finer head resembling this in some details was engraved by Gribelin, after the painting of A. Russell.

In the Audit Room in 1721 and 1740; in the Hall in 1766 and 1833. (*Peckwater Lecture Room.*)

[1] Charles King's portrait is not known to be in the present collection at Welbeck, nor is the Christ Church picture to be recognized among the unidentified heads mentioned in the Catalogue.

[2] Assigned by Gutch to Kneller with some probability; apparently similar to a portrait at Castle Ashby mentioned in the *Catalogue of Engraved British Portraits in the British Museum.*

113 QUEEN ANNE

Attributed to Francis Bird.

B. 1665; succeeded, 1702; d. 1714.

Whole-length statue, standing, the head turned to r.; hair dressed high in curls; low cut dress; pearl necklace; Mantle of the Order of the Garter with collar and the Great George; her r. hand holds a sceptre (broken off short), her l. the orb.

Gutch gives the inscription under this statue: 'Annaoe Principi optimae Secretarius ipsius Principalis Robertus Harley Hac in Aede posuit quod illam coleret et hanc amaret.'

(*Tom Tower, looking east.*)

114 WILLIAM MORETON

Michael Dahl.

B. 1641; Student, 1661; Dean, 1677; Bishop of Kildare, 1682, of Meath, 1705; d. 1715.

Three-quarters length, standing slightly to r., the head slightly to l.; dark wig, clean-shaven face; bands; black chimere and scarf over rochet; his l. hand hangs by his side, his r. holds a blue folio book with long pink ribbon ties, a finger between the leaves; red curtain to l., church and other buildings and trees in the distance to r. Canvas $48\frac{1}{2} \times 39\frac{1}{2}$ in.

In the Audit Room in 1721 and 1740; in the Hall in 1766 and 1858. (*Old Lecture Room.*)

115 ROBERT SOUTH

B. 1634; Student, 1651; M.A. 1657; Public Orator, 1660–7; Domestic Chaplain to Clarendon; created D.D.; Canon of Westminster, 1663, of Christ Church, 1670; d. 1716.

Bust, slightly to l.; dark hair falling to neck and over his forehead, clean-shaven face; broad square bands; black gown; dark brown background. Canvas $29\frac{1}{2} \times 24\frac{1}{4}$ in.

Similar to the portrait in the Bodleian Gallery, vol. i, p. 84, No. 210*, which was given by the subject to Dr. Bathurst, and by him bequeathed to the University.

Oxford Exhibition of Historical Portraits, 1906, No. 9.

(*House of the Regius Professor of Ecclesiastical History.*)

116 WILLIAM PENN

B. 1644; gentleman-commoner of the House, 1660; Founder of Pennsylvania; d. 1718.

Bust, to r.; long dark hair over shoulders, youthful clean-shaven

face; full cambric cravat tied together with a narrow black ribbon; in plate armour; inscribed above to l., AETATIS 22 1666; painted in an oval spandrel. Canvas 40 × 30 in.

A copy from an original by an unknown painter, presented by Haverford College, Pennsylvania, in 1909.

The original, which has been engraved by S. A. Schoffs, is now in the possession of the Historical Society of Pennsylvania. According to the *Dictionary of National Biography* it was painted in Ireland, and before passing to its present owners was in the possession of J. Merrick, Head of Pennsylvania Castle, Isle of Portland. The picture is marked as of doubtful authenticity in the *British Museum Catalogue of Engraved British Portraits.* (*Hall.*)

117 GEORGE SMALRIDGE

B. 1663; entered Christ Church, 1682; D.D. 1701; Canon, 1711; Dean, 1713; Bishop of Bristol, 1714; d. 1719.

Three-quarters length, standing three-quarters to r.; dark periwig falling to shoulders; clean-shaven face; bands; black gown and scarf; his r. hand at his waist, his l. rests beside his mitre on a dark purple covered table to r.; dark curtain background. Inscribed to l., DR SMALRIDGE B. OF BRISTOL. Canvas 49 × 39½ in.

Oxford Exhibition of Historical Portraits, 1906, No. 3. (*Deanery.*)

118 THE SAME

(PLATE IV.) *Sir Godfrey Kneller.*

Three-quarters length, seated in a purple arm-chair three-quarters to r.; dark wig, clean-shaven face; bands; black chimere and scarf over rochet; both hands rest on the arms of his chair, his l. holding his college cap; plain brown background; signed to r. . . . KNELLER. Canvas 50 × 40 in.

The frame is inscribed top and bottom:

'Georgius Smalridge Episcopus Bristoliensis
Aedis Christi Oxon. 171 . . .'

and 'In tuo vultu, venerande Pastor,
fraudis ille expers animus renidet,
vividus spirat, placidusque qualis
aura Favoni.'

The Head was engraved by George Vertue in 1724, inscribed 'G. Kneller Eq. Baron^{t}: Pinx:'

In the Hall in 1766. (*Hall.*)

119 THOMAS SPRAT

Sir G. Kneller.[1]

B. *c.* 1679; entered Christ Church, 1697; Archdeacon of Rochester, 1704; Canon of Winchester, 1712, of Westminster, 1713; d. 1720.

Bust, three-quarters to r; long fair wig, clean-shaven face; bands; black gown over cassock; painted in an oval spandrel, round the top of which is the inscription THOMAS SPRAT D.D. ARCHDEACON OF ROCHESTER. Canvas 29 × 24 in.

First entered in the Catalogue of 1770. (*Lecture Room, No. 1.*)

120 SIR JONATHAN TRELAWNY[2]

Sir Godfrey Kneller.

B. 1650; Student, 1669; succeeded as third baronet, 1685; D.D.; Bishop of Bristol, 1685, of Exeter, 1689, of Winchester, 1707; d. 1721.

Three-quarters length, seated to l. in a blue arm-chair; grey periwig falling over shoulders, clean-shaven face; bands; rochet and black chimere over which he wears the blue velvet mantle as Prelate of the Order of the Garter, the badge with star and motto very prominent on his l. shoulder; his r. hand lies on his knee, the l. rests on the arm of his chair; dark architectural background, landscape through opening to l., beneath which is a dark-covered table with his square cap upon it; signed and dated G. KNELLER EQU. 1708; late inscription above to r., Sr JONATHAN TRELAWNEY BAR. D.D. BISHOP OF WINCHESTER 1707. Canvas 49 × 39½ in.

Oxford Exhibition of Historical Portraits, 1906, No. 13*.

(*Hall.*)

121 MATTHEW PRIOR

Jonathan Richardson.

B. 1664; Fellow of St. John's College, Cambridge; diplomatist, public servant, and poet; d. 1721.

Three-quarters length, seated slightly to l., the head turned three-quarters to r.; black skull-cap; clean-shaven face; dark greenish velvet coat open over white shirt, which is unfastened at throat and tied at the wrists; loose drapery hanging from his r. shoulder down over his knees; his l. hand rests upon a book

[1] So ascribed in Gutch's List.

[2] Of this Sir Walter Armstrong remarked 'a capital portrait full of character and boldly carried out' (*Burlington Magazine*, ix, p. 114).

held open by his r. on a table to l.; a ring on the little finger of his l. hand; dark architectural background, red curtain to l.; inscribed OLIM HAEC MEMINISSE JUVABIT. Canvas $48\frac{1}{2} \times 39\frac{1}{2}$ in.

On the back with the name and dates of birth and death of the subject is the signature of the painter JONATHAN RICHARDSON PINXIT.

Possibly given to the House by Lord Harley, second Earl of Oxford, who presented a different portrait, also by Richardson, to the Bodleian in 1723.

Oxford Exhibition of Historical Portraits, 1906, No. 15*.

(*House of the Regius Professor of Ecclesiastical History, Dining-room.*)

122 SIR GILBERT DOLBEN

Sir Godfrey Kneller.

B. 1658; Student, 1674; Puisne judge of the Irish Court of Common Pleas, 1701; created a Baronet, 1704; d. 1722.

Three-quarters length, standing slightly to l.; long brown periwig falling over shoulders; lace bands and ruffles; clean-shaven face; scarlet and miniver Judge's robes tied round his waist with a black sash; his l. hand rests on a blue-covered table holding books and papers, his r. on his hip; inscribed along the top S^R GILBERT DOLBEN BART. Canvas $58 \times 39\frac{1}{2}$ in.

In the Hall in 1766. (*Hall.*)

123 ROBERT HARLEY, EARL OF OXFORD

(PLATE V.) *Jonathan Richardson.*[1]

B. 1661; Speaker, 1701–5; Secretary of State, 1704; Lord High Treasurer, 1711–14, and created Earl of Oxford, 1711; K.G. 1712; impeached and committed to the Tower, 1715–17; d. 1724.

Three-quarters length, standing facing the spectator, head turned somewhat to r.; light brown periwig, clean-shaven face; white lace cravat; full Garter robes with collar and the Great George; Treasurer's wand in his r. hand, his l. on his hip; inscribed above, later than the painting, ROBERT EARL OF OXFORD, L^D HIGH TREASURER 1712. Canvas $49\frac{1}{2} \times 39\frac{1}{2}$ in.

Bequeathed to the Dean and Chapter by Dr. Stratford in 1729.

In 1740 this portrait was hanging in the 'Little Parlour'; Vertue noted the painter's signature at that time.

On July 27, 1725, Dr. Stratford wrote to Edward the second Earl:

[1] Information derived from a note by George Vertue among the MSS. at Welbeck, kindly communicated to me by Mr. R. W. Goulding.

JOHN LOCKE by S. BROUNOVER

Christ Church *No. 95*

JOHN NICOLL by the REV. JAMES WILLS

Christ Church *No. 177*

ROBERT HARLEY, 1ST EARL OF OXFORD

by JONATHAN RICHARDSON

Christ Church *No. 123*

EDWARD HARLEY, 2ND EARL OF OXFORD

by SIR G. KNELLER

Christ Church *No. 148*

'I hear your noble present is come safe to Oxford. A thousand thanks to you for it, I hope I shall value it as I ought, both on the account of the person whom it represents and of him from whom I receive it. I long to see it . . . Pray by whose hand is it, if it be an original? If it be a copy, by whom and from what picture was it copied?'

On August 5, 1725, he adds: 'I most humbly thank you again for your father's picture. It has a likeness of him, but any one that remembers him may perceive, I think at the first blush, that it was drawn after he came out of the Tower. It is a likeness of him when he began to decline and his cheeks began to sink and he had lost somewhat of the plumpness and freshness of his face. But it is very well to have pictures of him at all ages and in all conditions, and there is too, a great deal of the same face in the pictures drawn at the most different times.'[1]

August 15, 1725: 'The more I look on my picture the better I like it, and so do others too. But it is the Picture of my Master after he came out of the Tower, and not of the Speaker. The decline that then begun in him is perfectly visible.'

A similar picture is in the National Portrait Gallery, where it is attributed to Kneller. (*Lecture Room, No. 2.*)

124 HUMPHRY PRIDEAUX

Enoch Zeeman.

B. 1648; Student of the House; Busby's Hebrew Lecturer in the College, 1679; Canon of Norwich, 1681; D.D. 1686; Dean, 1702; orientalist; d. 1724.

Bust, three-quarters to r.; dark hair to neck, clean-shaven face; bands; black gown over black clothes; dark background. Canvas 30 × 25 in.

Inscribed behind on a new canvas 'Portrait of H. Prideaux by Enoch Seeman'.

As dean of Norwich, engraved by George Vertue from 'E. Seeman, junior pinx.' (*House of the Regius Professor of Hebrew.*)

125 FRANCIS GASTRELL

M. Dahl.

B. 1662; Student; D.D. 1700; Canon, 1702; Bishop of Chester, 1714; d. 1725.

Bust, three-quarters to l., the head almost facing the spectator; grey periwig, clean-shaven face; bands; black chimere and

[1] *Correspondence of Dr. Stratford: Report upon the MSS. at Welbeck*, vii, pp. 400, 401.

scarf over rochet; painted in an oval spandrel round which is a late inscription, FRANCIS GASTRELL D. D. BISHOP OF CHESTER 1714. Canvas 29 × 24½ in.

In the Audit Room in 1740; moved into the Hall before 1766; in the Hall in 1790 and 1833.

A poor copy apparently of the head from a three-quarter length portrait of Michael Dahl, which was engraved by George Vertue in 1728. (*Peckwater Lecture Room.*)

126 ANTHONY ALSOP

B. *c.* 1672; Student, 1690; Prebendary of Winchester, 1715; d. 1726.

Bust, slightly to r., the head facing the spectator; long brown hair, clean-shaven face; bands; black gown over black clothes; inscribed ANTHONY ALSOP B. D.; painted in an oval spandrel 29½ × 23½ in.

Over the screen in the Hall in 1766; in Gutch's List, 1790. (*Old Lecture Room.*)

127 GEORGE I

M. Rysbrack.

B. 1660; ascended the throne, 1714; d. 1727.

Bust, marble, facing the spectator, the head slightly to r.; curly wig over shoulders behind; crowned with laurel; clean shaven; eyes slightly incised; neckcloth tied in a small bow in front; decorated armour, the embossed horse's head of Hanover hangs on a collar under the chin; Garter badge on his l. breast, scarf over the r. shoulder; a ribbon holding the George round his neck; signed on the r. of the pedestal M. RYSBK FECIT.

Given by Dean David Gregory (d. 1767), 'Patrono suo L. M. P.' (Lubens Monumentum Posuit).

In the Hall in 1766, and removed from thence when the new chimney-pieces were built; in its present place in 1814.[1]

The bust is included in Vertue's MS. list of Rysbrack's works, with the note that the King did not actually sit for it. (*Library Entrance.*)

128 GEORGE HOOPER

Thomas Hill.

B. 1640; Student of the House, 1657; D.D. 1677; Dean of Canterbury, 1691; Bishop of St. Asaph, 1702, of Bath and Wells, 1703; d. 1727.

[1] It is absent from the Chimney-piece in Turner's drawing of the Hall, which was engraved with slight variations for the *Oxford Almanack* by James Basire in 1807.

Three-quarters length, seated slightly to l.; short brown wig, clean-shaven face; bands; black chimere and scarf over rochet; his r. elbow rests on the edge of a purple-covered table, his r. hand on his knee; plain greenish background; shield of arms to l., tablet to r. inscribed ÆTAT 83 ANNO DO^NI 1723, and above GEORGE HOOPER D. D. BISHOP OF BATH AND WELLS 1703. Canvas 50 × 40 in.

Gutch in his appendix attributes this portrait to Hogarth, but it was engraved (bust size) by G. White after Thomas Hill, as painted in 1723.

In the Audit Room in 1740; in the Hall in 1766. (*Hall.*)

129 THE SAME

After Thomas Hill.

Copy of the portrait in the Hall; shield of arms above to r., inscribed GEORGE HOOPER D.D. BISHOP OF BATH AND WELLS. Canvas 50 × 40 in.

In Gutch's list of the pictures in the Chapter House, 1790.

(*Deanery.*)

130 JOHN FREIND

Michael Dahl.

B. 1675; Student, 1694; Physician to Queen Caroline; Historian of Medicine; d. 1728.

Three-quarters length, seated to r. in a high backed chair, looking at the spectator; light brown curly wig, clean-shaven face; white cravat with long ends, and lace ruffles; brown velvet coat open over waistcoat; his l. hand rests on a table to r. on which are papers, ink-pot, and pen, the r. lies on his hip; above the table on a pedestal is a bust of Hippocrates; dark background. Canvas 48½ × 39¼ in.

The tablet is inscribed:

'Cui suas Artes sua dona laetus
Et Lyram et Venae salientis ictum
Scire concessit, celerem et medendi
Delius usum.'[1]

Engraved by George Vertue after M. Dahl in 1730.

First appears in the catalogue of about 1770, in the Hall.

(*Ante-Hall.*)

[1] Collated with the lines in Gutch's *Appendix*, 292, where the portrait is assigned to Kneller.

131 WILLIAM STRATFORD

Michael Dahl.

B. *c.* 1672; Student, 1688; Canon, and Chaplain to the House of Commons, 1703; D.D. 1705; benefactor to the Library; d. 1729.

Three-quarters length, standing facing the spectator, the head turned three-quarters to l.; fair wig to shoulders, clean-shaven face; bands and wrist bands; black gown, scarf, and cassock; his l. hand in sash, his r. hanging by his side; dark background, inscribed above to l. in a late hand WILLIAM STRATFORD D.D. Canvas 49 × 39 in.

In 1770 this portrait was hung in the Hall. It was probably painted to commemorate the benefactor. It is not mentioned in Dr. Stratford's will. (*Old Lecture Room.*)

132 UNKNOWN MAN

Bust to r., the head turned three-quarters to l.; long dark hair, slight moustache; large unfastened bands; black dress open at the neck; shirt seen at wrists; the l. hand on a book to r. Canvas 29 × 24 in.

A rough unfinished painting, probably an amateur copy of an unknown picture, in a very dilapidated condition. In the note-book of a tourist who visited Oxford in 1785[1] there is an entry which may refer to this picture: 'In the Dean's maid's bedroom three unknown portraits, not old, belonging to the house and left there by Dr. Gregory.' (*Deanery.*)

133 JOHN BROOKS

Appointed Chapter Clerk by Bishop John Fell about 1680; had served more than thirty years in 1712; became the subject of a quarrel between Dean Atterbury and the Canons, 1712; was dismissed by the Dean, reinstated by the efforts of the Canons; bought books for the Library, 1726; executor to Dr. Stratford's will; d. after 1729.[2]

Half length, three-quarters to l., the head turned almost facing the spectator; long brown wig; white cravat; loose dark grey cloak, which his r. hand at his breast holds in place; painted in

[1] Bodleian MS. Top. Oxon. C. 33.

[2] See Dr. Stratford's *Correspondence, passim.* John Brooks testified to the validity of the codicils to Dr. Stratford's will after the death of the testator May 16, 1729.

an oval spandrel; inscribed on the oval MR. J. BROOKE CHAPTER HOUSE CLERK 1720. Canvas 29 × 24 in.

In the Chapter House in 1770. (*Archdeacon's House.*)

134 SCULLION OF CHRIST CHURCH

John Riley.

Probably William Forde 'of the University of Oxon, cook' whose bond of administration was sworn to by William Forde of Horsepath in 1731.[1]

Three-quarters length, standing slightly to l., the head slightly turned and looking at the spectator; brown hair falling to shoulders, short yellow-grey beard, and moustache; warm grey cap; white cravat tied together with narrow yellow ribbon; brown dress, the sleeves fastened to the shoulder only at intervals, the shirt showing beneath; loose large blue mittens on his hands, the thumb free; a row of pins is stuck in the l. sleeve; he holds a large pewter dish under his l. arm; architectural background; a candle in a sconce having a dish and a back, hangs against the wall to l., a few spots of grease from it can be seen on his r. sleeve; an opening to r. gives a view of Christ Church; inscribed below to l., RILEY PINXIT. Canvas 38 × 23 in.

Oxford Exhibition of Historical Portraits, 1905, No. 127*.

The *English Connoisseur* of 1766[2] after quoting Walpole's description of the two unknown bust portraits supposed to be a Duke of Saxony and an Archduke of Austria then in the Chapter House, continues: 'in a butler's pantry within is an excellent portrait of a man in a cap, with a dish under his arm: I suppose some old butler of the College.' Gutch, in his Appendix to Wood,[3] gives a list (*c.* 1790) of the portraits then in the Chapter House, and notes 'over the door, a portrait of an old attendant in the Chapter House, in the time of Dean Aldrich; painted by Riley; three-quarters length'. The tourist who visited Christ Church in 1785[4] supplies the name. In his list of pictures in the Audit Room he notes 'Ford, Kitchen man, Dish under his Arm. *Well*'. (*Library.*)

135 THE SAME

Copy, probably amateur work; of a poor character and in a dilapidated state. (*Deanery.*)

[1] Archives of the University. [2] ii, p. 45. [3] *Appendix*, p. 301.
[4] Bodl. MS. Top. Oxon. C. 33.

136 CHARLES BOYLE, EARL OF ORRERY

Thomas Forster.

B. 1674; educated at Christ Church; succeeded as fourth Earl, 1703; K.T. 1705; scholar, soldier, diplomatist; d. 1731.

Bust to l.; long curly wig falling over shoulders; white cravat and shirt; dark dress; plumbago drawing on paper $3\frac{3}{4} \times 2\frac{3}{4}$ in.

On the back is the following 'For Ch. Ch. Library—This belonged to B^p Atterbury who was tutor to Charles Boyle, Fourth Earl of Orrery. Died August 28, 1731.

'Presented by the Rev. William Morice, Rector of Tackley, Oxfordshire. This drawing was the property of Bp. Atterbury.'

(*Chapter House.*)

137 THE SAME?

Three-quarters length, standing to l.; light brown wig falling over shoulders, clean-shaven face; large white loosely twisted cravat, the ends tucked within his dark snuff-coloured coat; plain white ruffles; ribbon and star of the Order of the Thistle; sword; his r. hand holds his black hat by his side, his l. on his hip; inscribed above with the name of the subject and the date 1731. Canvas 53×39 in.

The portrait first appears in the Catalogue of 1770 in the Hall. In Gutch's list there is no portrait of Charles Boyle, but one of Richard Boyle, Earl of Burlington is mentioned on p. 293. As Burlington does not occur again among Christ Church portraits Gutch seems here to be in error. (*Hall.*)

138 WILLIAM BROMLEY

Attributed to J. Closterman.

B. 1664; entered Christ Church, 1679; D.C.L. 1702; Burgess for the University, 1701; Speaker, 1710; Secretary of State, 1713; d. 1732.

Three-quarters length, standing slightly to r., the head facing the spectator; grey wig falling to shoulders, clean-shaven face; white cravat and ruffles; dark-brown coat, sky-blue drapery round hips and l. arm; his r. hand rests on his hip, his l. on ledge of opening through which the sky is seen to r.; column to l.; modern inscription along the top; WILLIAM BROMLEY ESQ^R SPEAKER OF THE HOUSE OF COMMONS 1710 (the date twice). Canvas $49 \times 39\frac{1}{2}$ in.

Bequeathed to the Dean and Chapter by Dr. Stratford in 1729. It was in the 'Little Parlour' in 1740, and is seen on the wall of the Inner Chapter House in Ackermann's Print, 1814. By 1833 it had been placed in the Hall. (*Hall.*)

139 FRANCIS ATTERBURY

Sir Godfrey Kneller.

B. 1662; Student of Christ Church, 1680; D.D. 1701; Dean, 1711; Bishop of Rochester and Dean of Westminster, 1713; deprived and banished for Jacobite intrigues, 1723; d. in Paris, 1732.

Bust, three-quarters to l.; white periwig falling to neck, clean-shaven face; square bands; white rochet; black chimere; warm grey background. Late inscription along the top; FRANCIS ATTERBURY D.D. DEAN OF CHRIST CHURCH 1711; BISHOP OF ROCHESTER 1713. Canvas 29 × 23½ in.

Given to the House by O. S. Brereton.

Engraved by J. Simon, with the date 1718.

The picture appears in Gutch's *Appendix*, 1790.[1]

Oxford Exhibition of Historical Portraits, 1906, No. 31.

Reproduced in *Historical Portraits*, iii.

Dr. Stratford, writing in 1711, says: 'Our Governor (i.e. Dr. Atterbury) is now sitting to a Dutchman who is here for his picture, it will soon appear in the world in mezzotints . . .'[2] This cannot refer to the portrait by Kneller who was well known to Dr. Stratford. Dean Beeching in his *Life of Atterbury* quotes a story told by Walpole, and recorded in Prior's *Life of Malone*, which may be retailed here: 'Pope had an original picture of Bishop Atterbury painted by Kneller. Of this picture he used to make Worsdale the painter make copies for three or four guineas, and whenever he wished to pay a particular compliment to one of his friends, he gave him an *original* picture of Atterbury. Of these *originals* Worsdale had painted five or six.' The story furnishes fresh evidence—if it were needed—of the multitude of copies which were produced in the early eighteenth century. (*Hall.*)

[1] Where the Latin inscription is given. Owen Salusbury Brereton, who died in 1798, was a Westminster scholar in 1729; a member of the Society of Arts and F.S.A.; his mother was a Trelawney.

[2] Correspondence of Dr. Stratford in the *Historical MSS. Commission Report on the MSS. at Welbeck*, vii, p. 73.

140 WILLIAM BRADSHAW

Enoch Zeeman.[1]

B. 1671; educated at New College; Dean of Christ Church, 1724, and Bishop of Bristol; d. 1732.

Bust, very slightly to r.; fair periwig to shoulders, clean-shaven face; bands; black gown over black clothes; inscribed in a late hand to l., WILLIAM BRADSHAW DEAN OF CHRIST CHURCH 1724, and to r., BISHOP OF BRISTOL 1724. Canvas 29 × 24½ in.

Gutch gives the date of the painting as 1718; the portrait first appears in his list, 1790, in the Hall. (*Hall.*)

141 THOMAS BURTON

B. *c.* 1654; entered Christ Church, 1672; D.D. 1690; Canon, 1702; d. 1733.

Bust,[2] three-quarters to r.; dark wig, clean-shaven face; bands; black gown; dark background. Canvas 28½ × 24½ in.

The portrait appears first in Gutch's list, 1790, in the Hall. It was moved after 1833. (*Lecture Room, No. 1.*)

142 WELBORE ELLIS

W. Sonmans.[3]

B. *c.* 1651; Student, 1680; Bishop of Kildare, 1705, of Meath, 1731; d. 1734.

Whole length, seated to r. in an arm-chair on a raised paved floor, the head turned three-quarters towards the spectator; fair wig, clean-shaven face; bands; black chimere and scarf over rochet; his r. arm lies on the arm of his chair, his l. hand rests on a book on a dark-covered table to r.; classical buildings and sky background; inscribed in large letters on the edge of the raised pavement, WELBORE ELLIS BISHOP OF KILDARE 1705. Canvas 91 × 57½ in.

In the possession of the College before 1721; in the Hall in 1766. (*Ante-Hall.*)

143 THOMAS TANNER
(PLATE IV.)

B. 1674; Fellow of All Souls College, 1696; D.D. 1710; Canon of Christ Church, 1724; Bishop of St. Asaph, 1732; scholar and antiquary; d. 1735.

[1] Vertue notes of this painter that he and his brother Isaac 'had much business in a quiet middling way' (B.M. MS. Add. 23074, fol. 15).

[2] In a very bad condition, 1919; the inscription above to l. is indecipherable.

[3] So attributed by Vertue in a list of the portraits in the Audit Room in Brit. Mus. MS. Add. 23069, p. 22, dated 1721.

Three-quarters length, seated to l. in a dark-red arm-chair, the head almost facing the spectator; long grey hair, clean-shaven face; neckcloth and bands; black chimere and scarf over rochet; black wrist ties; both hands hold a folio book open on his knees; dark crimson curtain behind to r., to l., shelf of books; inscribed to l. in three lines, THOMAS TANNER D. D. 1731, THOMAS TANNER D. D. BISHOP OF ST. ASAPH 1731. Canvas 49 × 39½ in.

In the Hall in 1770.

Engraved by G. Vertue, and published by the Society of Antiquaries, 1736.

A similar portrait is at All Souls College. (*Old Lecture Room.*)

144 THE SAME

Bust, three-quarters to l.; long grey hair falling to his shoulders, clean-shaven face; bands; black chimere and scarf over rochet. Canvas 29 × 24 in.

A copy of the head from the three-quarters length in the old Lecture Room.

(*House of the Regius Professor of Ecclesiastical History.*)

145 ? JOHN KING

Bust, three-quarters to r.; long brown periwig, clean-shaven face; large plain white cravat; dull bluish drapery striped with fine grey lines over coat striped in blue and yellow; dark background, above inscribed JOHN KING AUDITOR. Canvas, oval, 29 × 24 in.

I have found no auditor with this Christian name at the date when this picture must have been painted. Daniel King signs the accounts in the early eighteenth century. But the portrait has borne its present name since 1785, when it was seen by the tourist, who is often quoted in these pages.[1]

(*Old Library Lecture Room.*)

146 WILLIAM WAKE

Thomas Gibson.

B. 1657; Student, 1675; D.D. and Canon, 1689; Bishop of Lincoln, 1705; Archbishop of Canterbury, 1716; benefactor to Christ Church; d. 1737.

Three-quarters length, seated three-quarters to r. in a blue velvet high-backed chair; grey periwig, clean-shaven face; bands;

[1] See, however, No. 110, the supposed head of Charles King, whose name may perhaps be more suitably connected with this portrait.

rochet, black chimere, and scarf; his r. hand rests on the arm of his chair, the l., closed, in his lap; dark-green covered table with two crimson-bound books to r.; warm grey background; late inscription above to l., WILLIAM WAKE D. D. ARCHBISHOP OF CANTERBURY, 1715. Canvas 49 × 39 in.

Engraved by G. White.

In the Hall in 1766.

Oxford Exhibition of Historical Portraits, 1906, No. 35. (*Hall.*)

147 THE SAME

Half length, seated very slightly to r.; white bushy wig, clean-shaven face; bands; black scarf over rochet. Canvas 30 × 24 in. (*Wake Library.*)

148 EDWARD HARLEY, SECOND EARL OF OXFORD (PLATE V.) *Sir G. Kneller.*

B. 1689; entered Christ Church, 1707; succeeded as second Earl, 1724; a scholar and collector; d. 1741.

Three-quarters length, standing slightly to r., looking at the spectator; grey periwig, clean-shaven face; white cravat with lace ends, and wristbands; rust red velvet coat, with many buttons, open over white shirt; sword hilt; his r. hand open before him, his l. on his hip; dark green curtain and architectural background; signed GKNELLER, P.[1]; inscribed in a later hand above to r., EDWARD EARL OF OXFORD 1730. Canvas 49 × 39 in.

Given to Dr. Stratford by Lord Harley in 1716 with a replica of the portrait of Lady Henrietta Harley now in the Deanery.

The following passages from Dr. Stratford's Correspondence with Lord Harley refer to this portrait and the companion one of Lady Henrietta.

1713, September 19. 'Your Lordship may remember that when we used to drink Lady Harriot's health at Christ Church, I had a promise of your picture, if it should be your fortune to get the prize. I do not desire, but insist, to have the promise made good to me, and it must be by Sir Godfrey, and as well as he can do it, and as soon too. Unless it may be convenient to defer it till a star may be drawn on the coat; but it will not be delayed long I suppose on that account.

[1] The signature was seen and copied by George Vertue when he examined the portraits in the Audit Room, Christ Church, in October, 1740. The list of these pictures occurs in a MS. now at Welbeck, and was kindly communicated to me by Mr. R. W. Goulding.

'1714, February. Pray be pleased to think of going to Sir Godfrey's for my picture, I have a design too on my Lady.'

In May, 1719, the portrait of Lord Harley was to be seen in Dr. Stratford's parlour.[1]

John Morley writing to Lord Harley, 21 February 1715-16, says that Dr. Stratford's pictures of Lord and Lady Henrietta are not yet finished, adding: 'I wish y^r Lordship would write to Sr Godfree to finish them.'[2]

Bequeathed to the Dean and Chapter by Dr. Stratford in 1729.

In the Little Parlour in 1740. (*Old Lecture Room.*)

149 HUGH BOULTER

B. 1672; Fellow of Magdalen College, 1696; Dean of Christ Church and Bishop of Bristol, 1719; Archbishop of Armagh, 1724; d. 1742.

Three-quarters length, seated to l. in a high-backed red arm-chair; long dark hair; bands; black chimere and scarf over rochet; his r. hand on a green-grey covered table to l., the l. against his waist; inscribed to r., HUGH BOULTER D. D. ARCHBISHOP OF ARMAGH 1724; to l., DEAN OF CHRIST CHURCH 1719; dark background, cap on table behind to l. Canvas 49 × 39 in.

In the Audit Room in 1740; in the Hall in 1766.

Apparently based with slight variations on the portrait by Francis Bindon, in the National Portrait Gallery in Dublin, first purchased in 1878 by the National Portrait Gallery in London.

(*Hall.*)

150 THE SAME

Bust, marble, very slightly to l.; long curly hair over shoulders, clean-shaven face; bands; scarf and chimere over rochet.

Presented by William Wall, a member of the House, 1769.

(*Library Entrance.*)

151 LANCELOT BLACKBURNE

Attributed to J. Highmore.

B. 1658; Student, 1676; Bishop of Exeter, 1717; Archbishop of York, 1724; d. 1743.

Half-length, seated slightly to r. in an arm-chair, the head almost facing the spectator; short grey bushy wig, clean-shaven face;

[1] *Historical MSS. Commission, Dr. Stratford's Correspondence*, pp. 168, 180, and 250.

[2] Extract kindly supplied by Mr. Goulding. John Morley was the Harley's agent.

bands; black chimere over rochet; black cassock with white shirt showing at the wrist; the r. arm on arm of his chair, the l. on purple-covered table to r.; dark background; inscribed above LANCELOT BLACKBURNE D.D. ARCHBISHOP OF YORK. Canvas 49 × 39¼ in.

A very similar but not quite identical picture was engraved by George Vertue after 'I Zeeman pinx' in 1727. In the possession of the College, and in the Hall before 1766. (*Ante-Hall.*)

152 CHARLES ESTE

Ascribed to J. B. Van Loo.[1]

B. 1696; Student, 1715; Bishop of Ossory, 1736, of Waterford, 1740; d. 1745.

Three-quarters length, seated in a blue arm-chair slightly to l.; grey wig, clean-shaven face; bands; peer of Parliament's scarlet and ermine robes over black clothes; his r. hand holds a small book over a brown-covered table to l., his l. rests on the arm of his chair; purple curtain background; inscribed above CHARLES ESTE D.D., BISHOP OF WATERFORD 1740. Canvas 49 × 39½ in.

In the possession of the College before 1766. In that year it hung in the Hall. (*Ante-Hall.*)

153 ROBERT CLAVERING

By or after Thomas Gibson.

B. 1671; Canon and Regius Professor of Hebrew, 1715; Bishop of Llandaff, 1725, of Peterborough, 1729; d. 1747.

Three-quarters length, seated to r. in a green arm-chair; short white bushy wig, clean-shaven face; bands; black scarf over rochet; his l. hand on his college cap which rests on end on his knee, his r. holds the end of the arm of his chair; dark background; inscribed above to l., ROBERTUS CLAVERING D.D. 1715, to r., ROBERTUS CLAVERING D.D. LING. HEBR. PROF. REG. 1715. EPISC. LANDAV. 1724. PETROBURG. 1728; and across the bottom of the canvas EX DONO FILIJ SUI R^T CLAVERING ARM^RI OLIM AEDIS CHRISTI ALUMNI. Canvas 49 × 39 in.

Robert Clavering, the donor, matriculated at the House in 1734. Appears first in Gutch's list of the Hall pictures, 1790. (*Lecture Room, No. 2.*)

[1] In Gutch's *Appendix*, p. 295.

154 JOHN POTTER

T. Hudson.

B. 1674; Fellow of Lincoln College, 1694; D.D. 1706; Regius Professor of Divinity, 1707; Bishop of Oxford, 1715; Archbishop of Canterbury, 1737; d. 1747.

Three-quarters length, seated to l. in a high-backed arm-chair; short white wig, clean-shaven face; bands; black chimere and scarf over rochet; both arms on the arms of his chair, his r. holding the end, his l. touching the scarf on his knee; signed to l., T. HUDSON PINXIT. Canvas 54 × 44 in.

A replica from the portrait at Lambeth Palace.

In the Hall in 1766.

(*House of the Regius Professor of Divinity.*)

155 THE SAME

Half length, standing slightly to l.; short white wig; bands; black chimere and scarf over rochet; his r. hand at his waist, his l. holding college cap; green curtain to r. Canvas 37 × 28½ in.

Reduced copy from the whole length in the Bodleian given by Mrs. Burton.

(*House of the Regius Professor of Divinity.*)

156 SIR MATTHEW SKINNER

B. 1689; Student, 1709; Recorder of Oxford and M.P. for the City, 1734; Chief Justice of Flint, 1738; d. 1749.

Three-quarters length, standing to r.; long white wig flowing over shoulders, clean-shaven face; bands and white wristbands; scarlet robes with a black sash; the l. hand rests on a large seal on a table to r., on which are also books and papers, one of which is inscribed 'MR SERJT SKINNER'S PATENT FOR CHIEF JUSTICE OF CHESTER AND FFLINT' BISS AND BRAG, the r. hand directs attention to this document; dark background. Canvas 48½ × 39½ in.

Not in Gutch's List; in the Catalogue of 1858. (*Ante-Hall.*)

157 JOHN PELLING

B. *c.* 1668; Student, 1688; Canon of Windsor, 1715; Prebendary of St. Paul's; d. 1750.

Bust, slightly to r.; white hair to neck, clean-shaven face; bands; black gown over black dress; dark red background, inscribed to r., JOHN PELLING D.D. OB. 1750.

Engraved after the death of the subject in mezzotint without painters name 'aged 82', by J. McArdell (d. 1765).
In the Hall in 1790 to 1858. (*Old Library Lecture Room.*)

158 ROBERT FREIND

B. 1667; Student of the House, 1686; D.D. 1709; Head Master of Westminster School, 1711; Canon of Christ Church, 1737; d. 1751.
Bust, facing the spectator; light brown wig, clean-shaven face; bands; black gown over black clothes; plain dark background, inscribed in large letters to l., DR. R. FREIND. Canvas 30 × 25 in.
Presumably the portrait bequeathed to the Dean and Chapter by Dr. Stratford in 1729 'to be hung up in the Master's Common Room' with the portrait of Mr. Charles King.
(*Common Room.*)

159 THE SAME

M. Dahl.

Bust, three-quarters to l.; long brown curly wig over shoulders; clean-shaven face; white neckcloth and bands; black gown over black cassock; inscribed above to l., ROBERT FREIND D.D. 1716, and to r., OB. 1751; AET. 84; below to l., DHALL (*sic*) PINXIT; painted in an oval spandrel. Canvas 29½ × 24½ in.
Acquired by the College between 1766 and 1770, when it hung in Hall. (*Lecture Room, No. 1.*)

160 THE SAME

Bust, to l., the head almost facing the spectator; short white wig, clean-shaven face; bands; black gown; inscribed above ROBERT FREIND S.T.P. 1736; dark background. Canvas 29 × 24 in.
Formerly in the Chapter House, where it is mentioned by Gutch, 1790. (*Old Library Lecture Room.*)

161 THE SAME

M. Rysbrack.

Bust, marble, facing the spectator, the head slightly to l.; short hair brushed over forehead and into neck, clean-shaven face; eyes very faintly incised; neckcloth and bands; scarf and gown over cassock buttoned with one button; signed under his l. shoulder M. RYSBRACK SCULPS^T 1738.
The plinth has a long inscription and

Paternae memoriae sacrum. P.
Gulielmus Dec. Cantuar.

William Freind the donor of this bust, the son of the subject, was Dean of Canterbury from 1760 to his death in 1766.

The bust therefore was executed many years before it was given to the House.

In Vertue's MS. (B.M. Add. 23076) list of Rysbrack's work this bust comes among those done 'from pictures and draughts'.

(*Library Entrance.*)

162 MARTIN BENSON[1]

B. 1689; Student, 1706; Bishop of Gloucester, 1735; d. 1752.

Three-quarters length, seated slightly to l.; short close white wig; neckcloth and bands; black chimere and scarf over rochet, his r. hand holds college cap, his l. rests on the arm of his chair. Canvas 49 × 39½ in.

In the Audit Room in 1740, when it must have been first painted.

In the Hall in 1766 and 1790. (*Lecture Room, No. 1.*)

163 THE SAME

Jonathan Richardson.

Three-quarters length, seated three-quarters to r. in a green high-backed arm-chair; close wig to shoulders, clean-shaven face; bands; rochet, with black chimere and scarf; both hands on the arms of his chair, the l. hand drooping over the end, the r. which has a ring on the fourth finger almost closed; architectural and curtain background. Canvas 49 × 39 in.

This portrait has long been without a name. It is here identified by comparison with a very similar portrait now hung in Lecture Room I, and with an engraving after Jonathan Richardson's portrait by George Vertue dated 1739.

One of the two portraits was in the possession of the College, and in the Audit Room before 1740. (*Deanery.*)

164 JOHN CONYBEARE

B. 1692; entered Exeter College, 1708; Fellow, 1710; Rector, 1730; Dean of Christ Church, 1733; Bishop of Bristol, 1750; d. 1755.

Bust, to l.; close white wig, clean-shaven face; bands; black chimere and scarf over rochet; dark background. Canvas 30½ × 24½ in.

First appears in the Catalogue of 1833. (*Lecture Room, No. 2.*)

[1] Gutch ascribes this portrait to Richardson; two other portraits of the Bishop are at the Palace, Gloucester, one of which, by Richardson, was engraved by George Vertue.

165 HENRIETTA CAVENDISH HOLLES COUNTESS OF OXFORD

Sir Godfrey Kneller.

B. 1694; daughter and heiress of John Holles, Duke of Newcastle; married Edward Harley, second Earl of Oxford, 1713; was the mother of Margaret (1715–85) who, marrying William Bentinck, second Duke of Portland, brought as her portion, Welbeck to its present owners; d. 1755.

Whole length, standing in a landscape slightly to r., her head turned slightly to l.; three-cornered hat, the brim turned up and lined with silver thread embroidery, very fair wig reaching her shoulders; long lace cravat; watery blue and white riding dress with pockets and many buttons, the coat held together at the waist with one button, fastened over soft white shirt with full sleeves; gauntlet gloves; short full pale blue skirt with deep white flounce at the foot, and white shoes; she holds a riding whip in her r. hand, her l. rests, knuckles down, on her hip; behind to l. are trees, to r. a more distant view and a dun mare led by a groom who is talking to a companion; signed to r., G. KNELLER F. 1716. Canvas *c.* 100 × 60 in.

Bequeathed to the Dean and Chapter by Dr. Stratford in 1729.

A version of a portrait at Welbeck dated 1714. Given to Dr. Stratford by Lord Harley in 1716 [1] with a portrait of himself also by Kneller (see No. 148) now in the Old Lecture Room. A receipt from Kneller for the original portrait of Lady Henrietta runs as follows: 'March 18, 1714, Receved for my Lady Hennereta Harley's picture halfe in hand therty ginis by me G. Kneller.' [2]

(*Deanery Staircase.*)

166 SIR JOHN DOLBEN

Ascribed to R. Taylor.

B. 1684; Student, 1702; Prebendary of Durham, 1718; succeeded as second baronet, 1722; d. 1756.

Bust, to r.; grey wig, clean-shaven face; bands; black gown; inscribed above S^R JOHN DOLBEN D. D. PREBENDARY OF DURHAM; dark background. Canvas 29 × 24½ in.

A similar picture, a three-quarters length, was engraved by Faber as painted by R. Taylor.

In the Hall before 1770. (*Ante-Hall.*)

[1] I owe this information first to the kindness of Mr. R. W. Goulding.

[2] S. A. Strong, *Welbeck MSS. Catalogue*, p. 96. The Welbeck picture measures 84 × 61. There the dress is distinctly green. See also No. 148.

167 SIR THOMAS COKE, EARL OF LEICESTER

B. 1695 (?); M.P. 1722; K.B. 1725; created Earl of Leicester, 1744; F.R.S.; Vice-Chamberlain to Queen Anne and George I; d. 1759.

Three-quarter length, standing three-quarters to r.; long powdered wig falling over his shoulders, clean-shaven face; white cravat with long ends, and ruffles; dark coat; his r. hand on his hip, his l. thrust in breast of his coat; sword; Vice-Chamberlain's key hangs from a dark blue bow at his r. side; monument standing in landscape in the distance to r.; inscribed in top l. corner VICE-CHAMBERLAIN COOK, 1735. Canvas 49 × 39½ in.

Bequeathed to the Dean and Chapter as 'Mr. Vice-Chamberlain Coke' by Dr. Stratford in 1729, 'to be hung up in the New Library or some of the Cabinets of it when finished'.

It was placed, however, in the Chapter House, no doubt pending this completion, and remained there till the beginning of the nineteenth century. (*Ante-Hall.*)

168 GEORGE II

M. Rysbrack.

B. 1683; ascended the throne, 1727; d. 1760.

Bust, marble, facing the spectator, the head turned to l. and looking upwards; wig in tight curls crowned with laurel, clean-shaven face, eyes slightly incised; neckcloth; decorated plate armour, the head of Medusa embossed under the chin; lion's head on his l. shoulder, badge of the Order of the Garter on his l. breast; loose scarf over his r. shoulder; the Great George on a ribbon round his neck; incised REGI OPTIMO GEORGIO II DAVID GREGORY S.T.P. DECANUS PATRONO SUO L.M.P.

Vertue notes concerning this bust that the King sat twice for it at Kensington (B.M. Add. 23076).

Placed over the Hall chimney-piece when the Hall was 'repaired and adorned under the direction of Dean Gregory', about 1752, and removed to the Library when the new chimney-pieces were built[1] before 1804. (*Library Entrance.*)

169 RICHARD FREWEN

M. Dahl.

B. 1677 (?); Student, 1698; D.M. 1711; Camden Professor of Ancient History, 1727; benefactor; d. 1761.

Bust, to r.; curly grey wig, clean-shaven face; white cravat twisted

[1] See *Oxford Almanack*, Christ Church Hall, drawn by J. M. W. Turner, and engraved with variations, 1807.

and tucked through a buttonhole of his red-brown coat, which is open showing his waistcoat; dark background; painted in an oval spandrel. Canvas 30 × 25 in.

In the possession of the College before 1766; in the Hall at that date. (*Hall.*)

170 THE SAME

Bust, three-quarters to r.; long grey wig, clean-shaven face; bands; doctor's black gown over dark purplish brown clothes; plain dark background; inscribed above to l., DR. R. FREWEN. Canvas 30 × 25 in.

Mentioned in Gutch's list of the Common Room pictures, 1790. (*Common Room.*)

171 THE SAME

L. F. Roubiliac.

Bust, marble; aged lined face, showing the absence of teeth; eyes incised; head bald, scanty hair at the back; loose drapery over neck; signed under his l. shoulder F. ROUBILIAC SC^T AD VIVUM MDCCLVII, and inscribed 'Jacobus Hawley M.D. Amicitiae ergo P.'

Dr. James Hawley of Oriel College, physician to the Westminster Hospital, died in 1777.

A similar head is in the Radcliffe Camera, reproduced in vol. i, Pl. XXXV. That is also signed, and gives the age 'aetat 80'. (*Library Entrance.*)

172 JOHN GILBERT

Rev. James Wills.

B. 1693; educated at Trinity College; Canon of Christ Church, 1725; Bishop of Llandaff, 1740; Archbishop of York, 1757; d. 1761.

Three-quarters length, seated slightly to r. in a high-backed blue velvet arm-chair; short white bushy wig, clean-shaven face; bands; black chimere and scarf over rochet; both arms rest on the arms of his chair, his l. hand holds a small book, the forefinger between the leaves; inscribed to r., JOHN GILBERT D. D. ARCHBISHOP OF YORK 1757. Canvas 49 × 39 in.

Acquired between 1766 and 1770.

Gutch attributes the portrait to 'Wills', probably the Rev. James Wills, who exhibited with the Society of Artists 1760–6, and died in 1777. (*Old Lecture Room.*)

173 GEORGE STONE

Attributed to Allan Ramsay.

B. *c.* 1708; Student of Christ Church, 1725; D.D. and Bishop of Ferns and Leighlin, 1740, of Kildare, 1743, of Derry, 1745; Archbishop of Armagh, 1747; d. 1764.

Three-quarters length, seated three-quarters to r. in a green velvet high-backed chair; white wig, clean-shaven face; bands; white rochet, black chimere, and scarf; his r. hand rests on the arm of his chair, his l. wearing a white gold-fringed glove, holds his square cap on his knee; warm grey background, purple curtain to r.; inscribed to l., GEORGE STONE D.D. PRIMATE OF ALL IRELAND 1746.

First entered in the Catalogue of 1770; attributed to Ramsay [1] by Gutch, 1790.

Oxford Exhibition of Historical Portraits, 1906, No. 69*.

(*Hall.*)

174 JOHN GUISE

Sir Joshua Reynolds.

Served under Marlborough in Flanders; commanded in the Vigo expedition, 1719, at Carthagena, 1739; Major-General, 1742; in Scotland, 1745; General, 1762; formed a large collection of pictures and drawings by the old masters, which he bequeathed to Christ Church; d. 1765.

Half length, facing the spectator; close white wig falling to shoulders, clean-shaven face; white cravat; lace ruffles; dull crimson coat; his r. hand thrust into the breast; three-cornered hat under his l. arm; dark architectural background. Canvas 29 × 24 in.

Painted 1755–7, for Mr. Parker; probably John Parker, first Lord Boringdon, by whose son John, first Earl of Morley, it was presented to the House, presumably in 1796 when 4*s.* 6*d.* was paid for the 'carriage of Genl. Guise's picture' (Disbursement Book). £10 10*s.* was paid by the first owner in 1763 for the portrait and frame, another picture being taken by Sir Joshua apparently in exchange for it.[2]

Oxford Exhibition of Historical Portraits, 1906, No. 76*.

(*Library.*)

[1] Possibly, according to Sir W. Armstrong, by Stephen Slaughter (d. 1765), *Burlington Magazine*, ix, p. 114.

[2] Graves and Cronin, *Works of Sir Joshua Reynolds*, i. 405, quoted by Mr. Borenius in his *Catalogue of Pictures by the Old Masters in the Library at Christ Church*, p. 111. An early account of the Guise Collection is to be found in Vertue's note-book MS. Add. 23076, p. 11.

175 THE SAME

John Bacon, Senior.

Bust, marble, facing the spectator; the head turned over his shoulder to l.; head bald, hair at the sides, clean-shaven aged face; pseudo classical armour, a lion's head on the breast, drapery round shoulders.

Inscribed 'Johanni Guise Exercituum Praefecto ob acceptam hanc tabularum lautam supellectilem Aedes Christi L. M. P.'

Mentioned in the Catalogue of *c.* 1770 as over the door of the first compartment of the right-hand room of the Library.

(*Library Entrance.*)

176 JOHN NICOLL

Sir Joshua Reynolds.

B. 1683; Student, 1704; Head Master of Westminster School, 1733; Canon of Christ Church, 1751; d. 1765.

Half length, seated facing the spectator in a red high-backed chair; powdered bushy wig, clean-shaven face; bands; black gown and cassock; his hands clasped before him; plain dark background. Canvas 29 × 25 in.

Dr. Nicoll[1] sat to Sir Joshua in August 1757; this picture hung in the Common Room in 1790, but in 1833 had taken its present place. (*Hall.*)

177 THE SAME

(Plate V.) *Rev. James Wills.*

Bust, three-quarters to l.; short grey wig, clean-shaven face; bands; black gown over cassock; plain dark background; inscribed above to l., DR. J. NICOLL. Canvas 30 × 25 in.

Engraved with the inscription 'The Reverend Dr Nicoll J. W. Fecit 1756'.

In Gutch, list of the Christ Church portraits (1790), this picture 'by Wills' was in the Hall. It appears to have been acquired between 1766 and 1770. See No. 172. (*Common Room.*)

178 THOMAS SECKER

Copy after Thomas Hudson.

B. 1693; entered Exeter College, 1721; D.C.L. 1733; Bishop of Bristol, 1734, of Oxford, 1737; Archbishop of Canterbury, 1758; d. 1768.

[1] Another very engaging portrait by R. Taylor, engraved in mezzotint by J. McArdell in 1755 when the subject was 71, is worth recording here. It shows him three-quarter length in gown, sash, and cassock; his r. hand holds his hat in the crown of which is a glove, the l. is thrust in the pocket of his cassock.

Three-quarters length, seated three-quarters to r. in a dark green arm-chair; close grey wig, clean-shaven face; bands; black scarf and chimere over rochet; both arms rest on the arms of his chair, his college cap in his r. hand; inscribed above THOMAS SECKER LL. D. ARCHBISHOP OF CANTERBURY 1758. GIVEN BY DR. DAN. BURTON, and the copyist's signature BARWICK AFTER HUDSON 1764; dark background, green curtain to r. Canvas $48\frac{1}{2} \times 39\frac{1}{2}$ in.

This appears to be a copy of a portrait which has disappeared. The original portrait was in the Chapter House before 1770. It is mentioned there by Gutch in 1790, who saw the inscription 'Given by Daniel Burton DD'; he adds 'Canon. three-quarters length; by Hudson; sitting in his episcopal Robes'. The Donor, Daniel Burton, entered Christ Church in 1717 at the age of twelve. He proceeded M.A. in 1724 and D.D. in 1735. He may be identified with Daniel Barton[1] who was appointed to the seventh stall in June 1760 and died 1775. The copyist, J. Barwick, exhibited at the Royal Academy in 1844 and 1849 at about which time, probably, the picture was painted. It is possible, however, that the original gift was a copy, although Gutch does not indicate it. Portraits by Hudson were sometimes copied by a contemporary painter named Barwick.

A portrait resembling this by Hudson, which was engraved by James McArdell, is in the vestry of St. James's Church, Piccadilly; a copy is at Exeter College.

(*House of the Regius Professor of Ecclesiastical History.*)

179 GEORGE GRENVILLE

William Hoare.

B. 1712; entered Christ Church, 1730; Treasurer of the Navy, 1754; first Lord of the Admiralty, 1762; first Lord of the Treasury and Chancellor of the Exchequer, 1763–5; d. 1770.

Three-quarters length, seated slightly to l. in a blue arm-chair, the head turned towards the spectator; white wig, clean-shaven face; neckcloth and lace cravat and ruffles; black and gold chancellor's robes over rust-red clothes; his l. hand rests on the arm of his chair, his r. on his knee holds a folded paper inscribed ANNO DECIMO GEORGII TERTII AN ACT TO REGULATE THE TRIALS OF CONTROVERTED ELECTIONS OR RETURNS OF MEMBERS TO SERVE IN PARLIAMENT; architectural background, bookcase,

[1] So Le Neve.

pigeon-holes with papers, and green curtain to l.; late inscription to r., R^T HON^BLE GEORGE GRENVILLE 1764. Canvas 49½ × 39 in.

Engraved by James Watson and by R. Houston, but without robes, and with a different *Act* in his hand.

Oxford Exhibition of Historical Portraits, 1906, No. 81*.

In the Catalogue of 1770. In 1833 attributed in error to Romney. (*Hall.*)

180 RICHARD TREVOR

Attributed to Thomas Hudson.

B. 1707; entered Queen's College, 1724; Fellow of All Souls College, 1727; Canon of Christ Church, 1735; D.C.L. 1736; Bishop of St. David's, 1744, of Durham, 1752; Benefactor; d. 1771.

Three-quarters length, seated in a grey brocaded silk arm-chair three-quarters to l.; short white wig, clean-shaven face; square bands; white rochet, black chimere, and scarf; his r. hand holds his square cap on his knee, his l. rests on the arm of his chair; architectural and curtain background. Canvas 49 × 39 in.

On the frame is an inscription giving the name and title of the subject, and the date 1756 AET. 49.

In the Hall in 1766.

Oxford Exhibition of Historical Portraits, 1906, No. 85. (*Deanery Staircase.*)

181 THE SAME

J. Bacon, Senior.

Bust, marble, slightly to r.; hair tied in a bag, clean-shaven face; neckcloth and bands; gown and scarf over cassock.

The plinth inscribed: 'Ricardo Trevor, Episcopo Dunelmensi Patrono suo munificentissimo Aedes Christi L.M.P.' (*Lubens monumentum posuit*).

The Catalogue of about 1770 mentions a 'bust of the late Bishop of Durham' over the door of the left-hand room of the Library. (*Library Entrance.*)

182 LOUIS DE VISME

(PLATE III.) *Raphael Mengs.*

B. 1720; Student, 1738; diplomatist at St. Petersburg, Ratisbon, and Stockholm, where he died, 1776.

Three-quarters length, standing to r.; short powdered wig with

rolls over the ears and tied behind in a black bag, clean-shaven face; white collar, frilled shirt, and narrow ruffles; blue velvet coat with narrow black collar, lined with white silk; blue flowered embroidered waistcoat; blue breeches; sword; his r. hand holds a letter to which he is pointing with his l.; table at his side to r., pillar and curtain to l. Canvas $49\frac{1}{2} \times 34\frac{1}{4}$ in.

In the Catalogue of 1858. (*Hall.*)

183 ROBERT HAY-DRUMMOND

Attributed to T. Hudson.

B. 1711; Student, 1728; D.D. 1745; Bishop of St. Asaph, 1748, of Salisbury, June 1761; Archbishop of York, August 1761; d. 1776.

Three-quarters length, seated slightly to r., the head turned slightly to l.; short white bushy wig, clean-shaven face; bands; black scarf and chimere over rochet; his r. hand closed on folio book upright on his knee, his l. on the arm of his chair; plain dark background. Canvas $50 \times 39\frac{1}{2}$ in.

This portrait is included in the Catalogue of *c.* 1770.

A portrait of the subject as Chancellor of the Order of the Garter, painted by Sir Joshua Reynolds in 1764–5, has points of resemblance with this. It was engraved by James Watson, and the print erroneously bears the date 1761.

(*Peckwater Lecture Room.*)

184 MICHAEL COX

B. *c.* 1692; entered Christ Church, 1707; Bishop of Ossory, 1743; Archbishop of Cashel, 1754; d. 1779.

Three-quarters length, slightly to r., seated in a green arm-chair; white bushy wig, clean-shaven face; bands; black chimere and scarf over rochet; both arms rest on the arms of his chair, the l. hand in a grey and gold fringed glove; college cap on a dark green covered table to r., behind which is a green curtain. Canvas $49\frac{1}{2} \times 39$ in.

Ascribed by Gutch to 'Sommers'.

A small portrait of a boy was exhibited by a painter named S. N. Summers, in the Free Society of Artists, in 1764.

The portrait is included in the Connoisseur's list of 1766, in the Hall. It remained there till after 1833.

(*Old Lecture Room.*)

185 DAVID GARRICK

Robert Edge Pine.[1]

B. 1717; the great actor; held the foremost place on the London stage from 1741 to 1776; a friend of all the wits; d. 1779.

Half length, slightly to l., the head turned facing the spectator; white wig curled over the ears and tied with a bag, clean-shaven face; white ruffles; grey coat over white shirt open at throat; his r. hand holds a book with a light blue cover, the open page of which is inscribed MACBETH; dark background, crimson curtain with tassels to l. Canvas 30 × 23½ in.

Bequeathed to the Common Room by William Scoltock, 1886.

A similar picture, but somewhat larger, showing more of the figure and differing in the position of the hands, both of which are seen, is in the National Portrait Gallery.

Engraved by William Dickinson, 1776.

Oxford Exhibition of Historical Portraits, 1906, No. 99.

Miss Burney (*Early Diary*, May 8, 1771) makes an observation upon Garrick's eyes, which may be quoted in connexion with this portrait: 'I never', she says, 'saw in my life such brilliant piercing eyes as his are. In looking at him, when I have chanced to meet them I have really not been able to bear their lustre.' Her father notes 'surely his eye was equal to all Argus's hundred'. (*Common Room.*)

186 SIR FRANCIS BERNARD, BART.

Attributed to J. S. Copley.

B. *c.* 1712; Student, 1729; Governor of New Jersey, 1758, of Massachusetts Bay, 1760; created a baronet, 1769; D.C.L. 1772; d. 1779.

Bust, slightly to l.; white wig with three curls over the ears tied in a black bag; white neckcloth, frilled shirt; dark blue velvet, high-collared coat; crimson curtain background. Canvas, oval, 29 × 24 in.

In Gutch's List 1790, and attributed by him to Copley, who, born in America, contributed thence to the Society of Artists in 1768–72. He afterwards settled in London, and died in 1815. This portrait, therefore, was painted in America if the conjecture is correct. The painting, however, suggests the hand of Gilbert Stuart. (*Old Library Lecture Room.*)

[1] Included, but with doubt, by Sir Walter Armstrong among portraits by Gainsborough.

187 UNKNOWN MAN

Robert Edge Pine.

Bust, to l., the head turned three-quarters towards the spectator; white bushy wig, clean-shaven face; square bands; black and scarlet D.D. gown; black scarf; warm grey background; signed and dated below to r., R. E. PINE, BATH 1783. Canvas $26\frac{1}{2} \times 21\frac{1}{2}$ in.

Oxford Exhibition of Historical Portraits, 1906, No. 87*.

This portrait, whomever it represents, was misnamed when it was called Dr. Tottie, for he died nine years before it was painted. No satisfactory alternative identification has been found.[1]

(*House of the Regius Professor of Ecclesiastical History, Staircase.*)

188 JOHN WESLEY

George Romney.

B. 1703; matriculated at Christ Church, 1720; Fellow of Lincoln College, 1726–51; leader of his brother Charles Wesley's 'Methodist Society' in Oxford, 1729; Founder of Wesleyan Methodism; d. 1791.

Bust, three-quarters to r.; white hair falling to shoulders, clean-shaven face; stock and bands; black dress edged with brown fur; reddish-brown background. Canvas 30 × 24 in.

Believed to be one of two contemporary repetitions, differing from it in having the dress trimmed with fur, of the original picture painted, December 1788—January 1789, for Mrs. Tighe, engraved by J. Spilsbury, 1789, and now in the possession of Mr. Walter R. Cassels. The following from Wesley's journal, dated Jan. 5, 1789, concerns this portrait: 'At the earnest desire of Mrs. T. I once more sat for my picture. Mr. Romney is a painter indeed. He struck off an exact likeness at once, and did more in an hour than Sir Joshua did in ten.'

Bought by subscription of members of the House, 1892.

Oxford Exhibition of Historical Portraits, 1906, No. 124*.

The original in the possession of the late W. K. Cassels is reproduced in *Historical Portraits*, iii. (*Hall.*)

189 WILLIAM MURRAY, EARL OF MANSFIELD

David Martin.

B. 1705; Student, 1723; Solicitor General, 1742; Lord Chief Justice, and created Baron Mansfield, 1756; Earl Mansfield, 1776; d. 1793.

Whole length, seated in a gilt chair three-quarters to l.; white

[1] Possibly Dr. Richard Cust, who occupied the house where the portrait hangs, as canon, 1765–79, became Dean of Worcester in 1782, and died *s.p.* in 1783.

wig falling over shoulders, clean-shaven face; lace cravat and ruffles; crimson and ermine Peer's robes over crimson and cloth of gold belted coat; crimson breeches; white silk stockings and white buckled shoes; his l. hand, at his side, holds a scroll, his r. lies open upon a large volume standing open beside other books on a table to l.; architectural and curtain background; signed and dated MARTIN PINXT 1770. Canvas 85 × 60 in.

Engraved by the painter 1775, with the date 1770.

A portrait called 'Lord Mansfield' occurs in the Catalogue of 1766. In 1770 the entry runs 'William Lord Mansfield' with the date 1757.

Possibly this early possession may have been changed for the present picture.

Oxford Exhibition of Historical Portraits, 1906, No. 157.

(*Hall.*)

190 RICHARD ROBINSON, BARON ROKEBY

Sir Joshua Reynolds.

B. 1709; Student, 1726; Bishop of Killala, 1752, of Leighlin and Ferns, 1759, of Kildare, 1761; Archbishop of Armagh, 1765; first Prelate of the Order of St. Patrick; created Baron Rokeby, 1777; d. 1794.

Three-quarters length, seated in profile to r. in a brown arm-chair, the head turned slightly towards the spectator; white bushy wig, clean-shaven face; white rochet; black chimere and scarf; his r. hand turns the pages of a volume standing open beside other books on a table with a blue cover to r.; dark architectural background; inscribed J. REYNOLDS PINXIT, and (late inscription to r.) RICHARD ROBINSON, D. D. PRIMATE OF ALL IRELAND 1765. Canvas 49 × 39 in.

The payment of £52 10*s.*, most probably for this picture, occurs in the painter's accounts for 1763.

A similar picture, signed and dated 1765, is in the possession of the Archbishop of Armagh.

Engraved by R. Houston with the date 1764.

Mentioned in the Catalogue of 1766.[1]

Oxford Exhibition of Historical Portraits, 1906, No. 133*.

(*Hall.*)

191 THE SAME

Sir Joshua Reynolds.

Three-quarters length, seated three-quarters to l. in a crimson arm-chair; white bushy wig, clean-shaven face; square bands;

[1] It occurs there by a slip as Robinson, Bishop of Carlisle,

SIR JOHN SKINNER
by THOMAS GAINSBOROUGH
Christ Church *No. 202*

DAVID MURRAY, VISCOUNT STORMONT
by GEORGE ROMNEY
Christ Church *No. 194*

white rochet; black chimere and scarf; both his hands rest on the arms of his chair; dark architectural background, crimson curtain to r. Canvas 50 × 39½ in.

Bequeathed to the Deanery by the Very Rev. Edmund Goodenough, 1845.

Engraved in mezzotint by Houston.

Oxford Exhibition of Historical Portraits, 1906, No. 134.

(*Deanery.*)

192 THE SAME

A copy of the same. Canvas 49 × 39 in. (*Hall of the Library.*)

193 THE SAME

John Bacon, Senior.

Bust, marble, facing the spectator, the head slightly to l.; bushy wig, clean-shaven face, eyes incised; bands over neckcloth; scarf and chimere over rochet.

The plinth is inscribed: 'Ricardo Robinson, Archiep. Armachano Alumno et Patrono suo munificentissimo Aedes Christi L.M.P.'

(*Library Entrance.*)

194 DAVID MURRAY, VISCOUNT STORMONT

(Plate VI.) *George Romney.*

B. 1727; Student, 1744; Secretary of State, 1779; President of the Council, 1783; succeeded his uncle as second Earl of Mansfield, 1793; d. 1796.

Three-quarters length, three-quarters to l.; short powdered wig with three rolls over the ear, clean-shaven face; white cravat and lace ruffles; blue velvet mantle—a large star of the Order of the Thistle on the l. shoulder—tied at the neck with white ribbon over crimson coat lined with white satin; cloth of gold waistcoat; crimson breeches; pale blue ribbon across breast; the finger-tips of his r. hand touch the lining of his mantle which lies on a crimson-covered table to l., his l. on his hip; dark background, crimson curtain to l., opening to sky to r. Canvas 50 × 40 in.

Painted in 1783 and sent straight from the painter's studio to Christ Church in that year. Described in Romney's diary as a 'half length in peer's robes with star'.[1]

In the Hall in 1790. (*Hall.*)

[1] Ward and Roberts, *Romney, Catalogue Raisonné.*

195 EDWARD SMALLWELL

George Romney.

B. *c.* 1721 ; entered Christ Church, 1739 ; D.D. and Canon, 1775 ; Bishop of St. David's, 1783, of Oxford, 1788 ; d. 1799.

Three-quarters length, seated three-quarters to l. in a crimson arm-chair ; short grey wig, clean-shaven face ; bands ; black chimere and scarf over rochet ; his r. hand holds his college cap on his knee, his l. lies on arm of his chair ; books on crimson-covered table to l., crimson curtain behind to r. Canvas $49\frac{1}{2} \times 39\frac{1}{2}$ in.

Ward and Roberts (*Romney, Catalogue Raisonné*, p. 144) record that eleven sittings were given in March, April, and May 1795, and March and April 1796. The price was paid in full, 65 guineas, by the subject himself, and the picture was sent to Christ Church in April 1796.

In the Catalogue of 1833 in the Hall. (*Lecture Room, No. 1.*)

196 THE SAME

Bust, seated three-quarters to l. in a red arm-chair ; short powdered wig, clean-shaven face ; bands ; black scarf ; white rochet. Canvas $29 \times 24\frac{1}{2}$ in.

A copy of the head from the portrait by Romney now in Lecture Room, No. 1.

(*House of the Regius Professor of Ecclesiastical History.*)

197 WELBORE ELLIS, BARON MENDIP

Thomas Gainsborough.

B. 1713 ; Student of Christ Church, 1732 ; D.C.L. 1773 ; Secretary at War, 1762–5 ; created Baron Mendip, 1794 ; d. 1802.

Three-quarters length, standing slightly to l. ; white wig tied with black bag, clean-shaven face ; lace cravat and ruffles ; rust-red clothes ; his r. hand thrust into the breast of his coat, his l. grasps the hilt of his sword ; three-cornered hat under his l. arm ; to l. a table with a green cover upon which is a folded paper inscribed TO THE R^T HON^BLE WELLBORE ELLIS, HIS MAJESTY'S SECRETARY AT WAR, 1763. THE HUMBLE MEMORIAL OF . . . ; dark brown background, green curtain to r., late inscription above THE R^T HON^BLE WELBORE ELLIS, 1763 LORD MENDIP. Canvas 49×39 in.

In the Disbursement Book for the year 1769 the payment is recorded of 8*s.* 9*d.* 'For the carriage of Welbor Ellis Esq's picture'.

Engraved by J. Whessell of Oxford.
Oxford Exhibition of Historical Portraits, 1906, No. 144 *.[1]
(*Hall.*)

198 LEWIS BAGOT

John Hoppner.

B. 1740; Student, 1757; Canon, 1771; Dean, 1777; Bishop of Bristol, 1782, of St. Asaph, 1790; d. 1802.

Three-quarters length, seated to l.; white bushy wig, clean-shaven face; bands; black chimere and scarf over rochet; his r. hand on an open book with book-markers hanging from it, which lies on a desk to l., his l. holds his college cap on his knee; red curtain background, church painted window to l., a pillar to r. Canvas 54 × 43½ in.

Exhibited at the Royal Academy, 1794.

Engraved in mezzotint by S. W. Reynolds. (*Hall.*)

199 THE SAME

Half length, seated to l.; white bushy wig, clean-shaven face; bands; black chimere and scarf over rochet; hand (invisible) on his knee; red curtain background. Canvas 29½ × 24½ in.

Inscribed on the back: 'Given to the Deanery in 1831 by S.S.' (Dean Samuel Smith).

Based on the portrait by Hoppner in the Hall. (*Deanery.*)

200 THE SAME

Sir F. Chantrey.

Bust, marble, the head turned slightly to r.; head bald, hair over the ears, clean-shaven face; drapery over bare neck; signed at the back CHANTREY SC. 1829.

Given by Thomas Hay, Canon, 1830. (*Library Entrance.*)

201 JOHN MOORE

Thos. Stewart after G. Romney.

B. 1730; Canon of Christ Church, 1763; Bishop of Bangor, 1775; Archbishop of Canterbury, 1783; d. 1805.

Three-quarters length, seated to l. in a red arm-chair; bushy

[1] Sir Walter Armstrong (*Burlington Magazine*, ix, p. 116) remarks about this portrait: 'The face has been overcleaned at some period, and the vivacity of the brushing destroyed. In its primitive state this must have been one of Gainsborough's finest male portraits. Even now it kills everything near it. . . . The red costume—a "terra-cotta" red—is managed with extraordinary skill, and the whole canvas is as luminous as a stain-glass window.'

powdered wig, clean-shaven face; bands; black chimere and scarf over rochet; his l. hand closed over the end of the arm of his chair, his r. open on his knee; background of red curtain and sky, a door to l. Canvas 59 × 39½ in.

The original was painted by Romney in 1780, and is at Lambeth; it was engraved by Jones in 1792.

This picture was not apparently at any time in the Hall.

(*Archdeacon's House.*)

202 SIR JOHN SKINNER

(Plate VI.) *Thomas Gainsborough.*

B. *c.* 1724; Student, 1742; Recorder of Oxford, 1776; Chief Baron of the Exchequer, 1777; d. 1805.

Three-quarters length, seated slightly to l. in a crimson arm-chair, the head slightly inclined to r.; white powdered wig over his shoulders, clean-shaven face; bands; Judge's scarlet and miniver robes; gold chain of Tudor roses and portcullises and other devices; his r. arm lies along the arm of his chair, the l. supports a folio book on his knee; plain brown background with landscape seen through opening to l.; inscribed above to r., SIR JOHN SKYNNER KN^T CHIEF BARON OF THE EXCHEQUER. Canvas 48½ × 39½ in.

In Gutch's List, 1790. One of three portraits painted in 1785 (see Mr. W. T. Whitley's *Gainsborough*). (*Hall.*)

203 WILLIAM MARKHAM

(Plate VII.) *Sir Joshua Reynolds.*

B. 1719; Student, 1738; D.C.L. 1752; Head Master of Westminster School, 1753; Dean of Rochester, 1765, of Christ Church, 1767; Bishop of Chester, 1771; Archbishop of York, 1777; d. 1807.

Half length, very slightly to l., the head slightly to r.; bushy wig, clean-shaven face; bands; black gown over cassock; his l. hand holds a snuff-coloured book at his waist; dark background. Canvas 30 × 24½ in.

Engraved by E. Fisher (d. 1785) without inscription.

The following entry in Graves and Cronin's *Works of Sir Joshua Reynolds*, ix, p. 621, identifies this picture: 'Archbishop Markham when Master of Westminster School slightly to l., a book in his hand; Sat 1759 and 1762, Paid for Ap. 25 1761: Dr. Markham, £21'; and a note in the painter's *Diary*, May 1761: 'Dr. Markham' picture to be sent in a burnished gold frame to

WILLIAM MARKHAM by SIR JOSHUA REYNOLDS

Christ Church No. 203

III 78

Mr. Slamock of Christ Church, Oxford.' Mr. Slamock was presumably a servant at the House.

The portrait was recently restored by Dr. Watson. It was established as Sir Joshua's work by the present writer.

(*Common Room, Drawing Room.*)

204 THE SAME

Sir Joshua Reynolds.

Three-quarters length, standing slightly to l.; white bushy wig, clean-shaven face; bands; white rochet; black chimere and scarf; his r. hand at his side holds his square cap, his l. at his waist, a key; light architectural background, sky between pillars to l., purple curtain to r. Canvas $55\frac{1}{2} \times 44$ in.

Painted 1777, exhibited at the Royal Academy, 1778; in the painter's accounts for 1779 occurs the payment of £94 10*s.* for this picture, with a copy, now in the possession of the Archbishop of York at Bishopthorpe.

Engraved by J. R. Smith, 1778.

Oxford Exhibition of Historical Portraits, 1906, No. 159*.

(*Hall.*)

205 THE SAME

Copy after Sir J. Reynolds.

Reduced copy presented to the Deanery by Dr. Samuel Smith in 1831. Canvas 45×35 in.

(*Deanery Dining-room.*)

206 THE SAME

John Bacon, Junior.

Bust, marble, facing the spectator; bushy wig, clean-shaven face, eyes incised; neckcloth and bands; scarf and chimere over rochet; signed J. BACON SCULPTOR 1804.

Exhibited at the Royal Academy in 1804. (*Library Entrance.*)

207 CHARLES AGAR, EARL OF NORMANTON

George Romney.

B. 1736; educated at Christ Church; M.A. 1762; Bishop of Cloyne, 1768; Archbishop of Cashel, 1779, of Dublin, 1801; created Earl of Normanton, 1806; d. 1809.

Three-quarters length, standing three-quarters to r.; bushy white wig, clean-shaven face; white neckcloth and bands; black chimere and scarf over rochet; his r. hand holds his college cap

by his side, his l. at his waist; to r. a table with books on it; crimson curtain and sky background. Canvas $49\frac{1}{2} \times 38\frac{1}{2}$ in.

This portrait of Lord Normanton by Romney was painted in 1782. In February 1787 the painter records the receipt 'from Mr. Agar for the Archbishop of Cashell £42, and for the frame £6 3*s.*'[1]

The Catalogue of 1858 gives the attribution.

(*Lecture Room, No. 1.*)

208 WILLIAM HENRY CAVENDISH BENTINCK, DUKE OF PORTLAND

George Romney.

B. 1738; educated at Christ Church; Prime Minister, 1783 and 1807; Chancellor of the University, 1792; K.G. 1794; d. 1809.

Whole length, standing on a paved floor facing the spectator, his head turned three-quarters to l.; long grey wig, clean-shaven face; lace cravat, black and gold Chancellor's robes over black clothes; white silk stockings and black shoes with gold buckles; ribbon and star of the Order of the Garter; his r. hand rests on the base of a column to l., his l. holds back the folds of his robe; red curtain and architectural background. Canvas 91 × 59 in.

In the Disbursement book for 1800 occur the items: 'Ward's Bill for the carriage of the Picture of the Chancellor £1 13*s.* 6*d.*; Pear's men for putting up the Chancellor's picture (Wm. Parker) 5*s.*'

In Ward and Roberts's *Romney* there are entries from the painter's diary concerning this portrait. Sittings took place in 1794 and 1795. It was paid for in full—140 guineas—on April 5, 1797,[2] and sent to Oxford presumably by the subject two years later.

(*Ante-Hall.*)

209 CHARLES MOSS

L. Hoppner (?)

B. 1763; educated at Christ Church; Archdeacon of St. David's, 1767; Sub-dean of Wells, 1774; Bishop of Oxford, 1807; d. 1811.

Three-quarters length, seated very slightly to l. in a red arm-chair; short white wig, clean-shaven face; bands; black chimere and scarf over rochet; his l. hand lies on the arm of his chair, the r. rests on a paper on a green-covered table to l. on which

[1] Messrs. Ward and Roberts, in their *Catalogue Raisonné* of Romney's work, add the note 'now at Christ Church, Oxford'.

[2] Printed 1779 in error.

are also an upright book and an inkstand with two inkpots; dark red background. Canvas 54 × 43½ in.

In very bad condition in 1920.

The Catalogue of 1833 enters this picture, then in the Hall, as by Hoppner, junior, i.e. presumably Lascelles Hoppner, who exhibited portraits between 1811 and 1815.[1]

(*Lecture Room, No 1.*)

210 JOHN RANDOLPH

William Owen.

B. 1749; Student, 1769; Professor of Poetry, 1776; Regius Professor of Greek, 1782, of Divinity, 1783; Bishop of Oxford, 1799, of Bangor, 1807, of London, 1809; d. 1813.

Three-quarters length, seated facing the spectator in a red chair; short powdered wig; bands and collar; black chimere and scarf over rochet; his l. hand holds a college cap, the r. arm rests on a red bound volume lettered NOVU . . . TESTAM . . . lying with another on a green-covered table to l.; background of red curtain, fluted pillar, and sky; to r. dome of St. Paul's is seen; signed and dated below to l., W. OWEN R.A. 1812. Canvas 54 × 42 in.

Exhibited at the Royal Academy in 1811; no doubt painted for the House.

Engraved by H. Meyer.

In the Catalogue of 1833. (*Hall.*)

211 THE SAME

Copy from the portrait No. 210, by W. Owen, in the Hall. Canvas 53 × 42 in.

Bequeathed by Mrs. Burton.

(*House of the Regius Professor of Divinity.*)

212 SIR WILLIAM DOLBEN

Mather Brown.

B. *c.* 1727; Student, 1744; succeeded as third baronet, 1756; D.C.L. 1763; Burgess for the University, 1768, 1780–1806; d. 1814.

Bust, to r.; head rather bald, white hair over ears, clean-shaven face; white neckcloth, frilled shirt; dark brown, high-collared

[1] Charles Moss, the father of the Bishop of Oxford, was Bishop of Bath and Wells. He was painted by Romney in 1795—a portrait now untraced. A portrait also by Romney of Charles Moss the younger as an Eton boy, full of charm and character, is in the Provost's Lodge at Eton.

coat over high white waistcoat with many buttons; plain dark background. Canvas $29\frac{1}{4} \times 24\frac{1}{2}$ in.
Exhibited at the Royal Academy in 1802.
Engraved by Charles Warren (d. 1823).
In the Catalogue of 1833. (*Old Library Lecture Room.*)

213 WILLIAM EDEN, BARON AUCKLAND

Sir Thomas Lawrence.

B. 1744; Student of Christ Church, 1763; Under-Secretary of State, 1772; Lord of Trade and Plantations, 1776; diplomatist; created Irish Baron, 1789, English Baron, 1793; d. 1814.

Three-quarters length, seated slightly to l. in a reddish and gold arm-chair; powdered grey hair, clean-shaven face; white neck-cloth; dark green coat; black satin breeches; white waistcoat open over frilled shirt at breast; his l. hand holds a paper; table to r. on which are writing materials and glass inkpots, in one of which a quill is standing; architectural and purple curtain background.[1] Canvas 49 × 39 in.
Painted for the House, 1792.
Exhibited at the Royal Academy, 1794.
Engraved by W. Dickinson, 1796.
Oxford Exhibition of Historical Portraits, 1906, No. 165*.
(*Hall.*)

214 WILLIAM JACKSON

William Owen.

B. 1751; Student, 1768; Regius Professor of Greek, 1783; Canon, 1799; Bishop of Oxford, 1812; d. 1815.

Three-quarters length, seated to l. in a crimson arm-chair; short white close wig, clean-shaven face; bands; black chimere and scarf over rochet; both arms rest on the arms of his chair, his r. hand closed, college cap in his l.; green damask covered table on which are books to r.; to l., pillar and crimson curtain; inscribed below to r., WILLIAM JACKSON D. D. LORD BISHOP OF OXFORD, PAINTED BY WILLIAM OWEN R.A. Canvas 55 × 44 in.

[1] Sir Walter Armstrong (*Burlington Magazine*, ix, p. 116) calls attention to the contrast between this picture painted when Lawrence was twenty-five and the portrait of Canning which hangs beside it (1810). In it he says 'Lawrence seems to have deliberately shaken off the influence of Reynolds, and is trying what he can make of his own predilections. There is no reticence. Everything is painted with a conscious *bravura*. . . . It is not agreeable. The tone is chalky, the shadows black, the rendering of such things as the inkstand in the corner quite too insolent. . . .'

Engraved by S. W. Reynolds in 1818.
Exhibited as 'the late Bishop of Oxford' at the Royal Academy in 1822.
First appears in the Catalogue of 1833. (*Hall.*)

215 THE SAME

Copy of the bust only; short wig, clean-shaven face; bands; chimere and scarf over rochet, cassock showing. Canvas 29 × 24½ in.

(*House of the Professor of Ecclesiastical History.*)

216 EUSEBY CLEAVER

George Romney.

B. 1746; Student, 1763; Bishop of Cork, 1789; Archbishop of Dublin, 1809; d. 1819.
Three-quarters length, standing to l.; powdered hair, with rolls over the ears, clean-shaven face; neckcloth and bands; black chimere and scarf over rochet; his r. hand lies on a small open book, which rests on a crimson-covered table to l., his l. holds his college cap; plain brown background. Canvas 49 × 39¼ in.
A portrait answering to this description by Romney, and a copy, were begun in April 1796 and both paid for in full, apparently at the time.[1]
It first appears in the Catalogue of 1833. (*Hall.*)

217 CYRIL JACKSON

William Owen.

B. 1746; Student, 1764; Canon, 1779; D.D. 1781; Dean, 1783; d. 1819.
Three-quarters length, seated in a heavy carved arm-chair facing the spectator; close white wig, clean-shaven face; bands; black gown and scarf over cassock; both hands folded together, the l. over the r., hold his square cap upright on his knee; architectural and curtain background; sky through opening to r.; signed and dated W. OWEN PINX 1810. Canvas 55½ × 43½ in.
Exhibited at the Royal Academy in 1811.
Engraved by Charles Turner, 1811.
First appears in the Catalogue of 1833.
Oxford Exhibition of Historical Portraits, 1906, No. 162*.

(*Hall.*)

[1] Ward and Roberts's *Romney.*

218 THE SAME

Half length, almost facing the spectator; dark short hair curly over his ears, boyish face; high stock and short bands; white shirt frills at wrists; black gown over coat with a turned-down collar; high waistcoat; both hands clasped before him; pencil and black paint on paper $5\frac{3}{8} \times 4$ in.

Inscribed at the back 'Portrait of Dean Cyril Jackson as a Westminster Boy, was presented to me by the Rev. H. Bull in June 1885. I leave it to be preserved in the Deanery, H. G. Liddell'.

(*Deanery.*)

219 THE SAME

Sir Francis Chantrey.

Whole length, seated figure facing the spectator; short wig, clean-shaven face, eyes deeply incised; bands; D.D. robes and scarf over cassock; stockings and buckle shoes; the l. foot on a footstool; both hands, the left over the right, rest on the brim of his college cap on his knee; inscribed at the back CYRIL JACKSON. CHANTREY SC. 1824.

Erected by subscription among members of the House.

A posthumous statue based on the portrait by Owen in the Hall.[1] The original plaster model is in the Ashmolean Museum. The statue was formerly in the Cathedral.

Engraved by A. Freebairn. (*Library.*)

220 THE SAME

Copy after W. Owen.

Small three-quarters length, seated in a high-backed arm-chair facing the spectator; white close wig, clean-shaven face; bands; black gown and scarf over black cassock; both hands clasped one over the other rest on the brim of his college cap on his knee; red curtain and architectural background; sky through opening to r. Canvas $27 \times 21\frac{1}{2}$ in.

A reduced copy from the portrait by Owen in the Hall.

Bequeathed to the Regius Professor of Divinity by Mary Harriet, widow of Dr. Charles Lloyd, Bishop of Oxford, June 24, 1829.

(*House of the Regius Professor of Divinity.*)

221 THE SAME

Another copy.

Half length, facing the spectator; white close wig, clean-shaven face; black gown and cassock; both hands together resting on the brim of his cap. Canvas 35×28 in.

(*The Archdeacon's House.*)

[1] *Recollections of Chantrey*, p. 107.

222 THE SAME

Half length, copy of the same. Canvas 30 × 20½ in.
(*Lecture Room, No. 1.*)

223 THE SAME

Copy of the upper part of the same. Canvas 35 × 27 in.
Given to the Deanery by Dr. Samuel Smith, Dean, in 1831.
(*Deanery.*)

224 THE SAME

Another copy. Canvas 29½ × 24½ in. (*Deanery.*)

225 THE SAME

Another copy. Canvas 29½ × 24½ in.
(*House of the Regius Professor of Pastoral Theology.*)

226 KING GEORGE III

John Bacon.

B. 1738; ascended the throne, 1760; d. 1820.
Bust, marble, facing the spectator, the head turned to l.; hair brushed back, tied with a bag behind, curly over the ears, clean-shaven young face, eyes incised; neckcloth and lace cravat; ermine mantle with bows on the shoulders tied with cords and tassels in front; broad collar round shoulders of knots and roses; signed under his l. shoulder J. BACON 1774.
On the pedestal the inscription 'Regi optimo Georgio III'.
Exhibited at the Royal Academy in 1774.
It appears in the Hall as a bust of 'His Present Majesty' in the list of 1770, and can be seen in Turner's drawing of 1804, which was engraved for the Oxford Almanack of 1807.
By 1833 this and the busts of George I and George II had been moved into the Library Entrance. (*Library Entrance.*)

227 WILLIAM BISSETT

Sir Thomas Lawrence.

B. 1758; Student, 1775; Bishop of Raphoe, 1822; d. 1824.
Half length, seated slightly to r. in a red chair; short white hair, clean-shaven face; bands; black chimere over rochet; his r. hand holds his college cap; dark background, crimson curtain to l. Canvas 35 × 27 in.
Engraved by Charles Turner in 1830.
In the Hall before 1833. (*Hall.*)

228 SHUTE BARRINGTON

George Romney.

B. 1734; Canon of Christ Church, 1761; Bishop of Llandaff, 1769, of Salisbury, 1782, of Durham, 1791; d. 1826.

Three-quarters length, standing three-quarters to l.; white bushy wig, clean-shaven face; square bands; blue velvet mantle of Chancellor of the Order of the Garter, with collar and badge, over white rochet and black chimere; his l. hand holds the Chancellor's purse, his r. a folded paper; architectural and dark crimson curtain background, sky through opening to l. Canvas $49\frac{1}{2} \times 39$ in.

Painted 1784–6. The payment of £42 for this picture from the Bishop appears in the painter's accounts for 1786.[1]

Engraved by J. Jones, 1786.

In the Hall in 1790.

Oxford Exhibition of Historical Portraits, 1906, No. 181.

(*House of the Regius Professor of Pastoral Theology.*)

229 SIR ARCHIBALD MACDONALD

George Romney.

B. 1747; Student, 1764; Knighted as Attorney-General, 1788; Lord Chief Baron of the Exchequer, 1793; created a baronet, 1813; d. 1826.

Three-quarters length, seated three-quarters to l. in a red arm-chair; long white wig, clean-shaven face; judge's scarlet and miniver robes and SS. collar; both arms rest on the arms of his chair, the hands hanging limply over the ends; to l., a table with books, papers, a quill pen in an inkpot; landscape through opening to l. Canvas 49×39 in.

Painted between December 1793 and March 1795. Payment was partly made in 1793, £30, and the balance, £33, paid in 1798.[2]

Engraved in mezzotint by G. H. Meyer, 1816.

Formerly hung in the Old Lecture Room. (*Lecture Room, No. 2.*)

230 EDWARD LEGGE

William Owen.

B. 1767; Student, 1785; Bishop of Oxford, 1815, and Warden of All Souls College, 1817; d. 1827.

Three-quarters length, standing facing the spectator, the head turned to l.; short white wig, clean-shaven face; white stock

[1] Ward and Roberts's *Romney.* [2] *Ibid.*

and bands; black scarf over rochet; both hands hold college cap; scarlet curtain and pillar background. Canvas 54 × 43 in.

Appears first in the Catalogue of 1833. (*Hall.*)

231 CHARLES HENRY HALL

G. S. Newton.

B. 1763; Student, 1779; Regius Professor of Divinity, 1807; Dean, 1809; Dean of Durham, 1824; d. 1827.

Bust to r.; short white hair, clean-shaven face; white standing collar; bands; scarf and cassock; pince-nez hanging on his breast. Canvas 29½ × 24½ in.

This portrait appears in the Catalogue of 1833 and is attributed to 'Newton'. Gilbert Stuart Newton, R.A. (1795–1835) who exhibited between 1818 and 1833 is probably the painter indicated.[1] (*Old Lecture Room.*)

232 GEORGE CANNING

Sir Thomas Lawrence.

B. 1770; educated at Christ Church; Under-Secretary of State for Foreign Affairs, 1796; Chancellor of the Exchequer and Prime Minister, April 10; d. August 8, 1827.

Three-quarters length, standing facing the spectator, the head turned three-quarters to l.; powdered hair and slight whiskers; white neckcloth; black clothes; both hands hold a folded paper before him; another paper and a dispatch-box lie on table to r. on which the l. elbow rests; architectural and crimson curtain background, sky through openings at either side. Canvas 55½ × 43½ in.

Exhibited at the Royal Academy, 1810.

Engraved by W. Say, 1813.

Acquired by the College before 1833.

Oxford Exhibition of Historical Portraits, 1906, No. 187*.

(*Hall.*)

233 SAMUEL GOODENOUGH

James Northcote.

B. 1743; Student, 1760; Dean of Rochester, 1802; Bishop of Carlisle, 1808; d. 1827.

Three-quarters length, seated to l. in a large red arm-chair;

[1] Professor Haverfield in his *Brief Guide* names A. P. Newton, obviously an error.

powdered, bushy, wig, clean-shaven face; bands; black chimere and scarf over rochet; his hands wear gloves with gold fringed cuffs, and rest on the arms of his chair; crimson curtain background, shield of arms above to l.; signed and dated to l., middle of canvas above his r. hand J . . S NORTHCOTE PINXT 1810. Canvas 55 × 46 in.

Exhibited at the Royal Academy, 1810.

Engraved in mezzotint by H. Meyer, 1811.

In the Catalogue of 1833. (*Hall.*)

234 JOHN THOMAS JAMES

B. R. Faulkner.

B. 1786; Student, 1805; D.D. and Bishop of Calcutta, 1826; d. 1828.

Half length, standing to l., the head turned three-quarters to r.; head slightly bald, brown curly hair; white stock and bands; black chimere and scarf over rochet; his l. hand rests on an upright red bound book, his l. not seen; crimson curtain background. Canvas 36 × 27½ in. On the tablet is the date 1829.

Exhibited at the Royal Academy in 1828.

Appears in the Catalogue of 1833. (*Old Lecture Room.*)

235 ALEXANDER NICOLL

B. 1793; entered Balliol College, 1807; Sub-Librarian in the Bodleian Library; Regius Professor of Hebrew and Canon of Christ Church, 1822; D.C.L. 1822; d. 1828.

Medallion portrait in profile to l.; short thick hair, slight whiskers; scarf over bare neck; marble, about 12 inches in diameter. (*Cathedral, west-end, north wall.*)

236 CHARLES ABBOT, BARON COLCHESTER

James Northcote.

B. 1757; Student, 1775; Vinerian Fellow, 1786; Speaker of the House of Commons, 1802; Burgess for the University, 1806; created Baron Colchester, 1816; d. 1829.

Three-quarters length, seated three-quarters to l. in a green armchair[1]; white full-bottomed wig, clean-shaven face; large lace cravat and ruffles; black and gold Speaker's robes with black silk stockings and breeches; both hands rest on the arms of his chair; mace of the House of Commons on a table with a green

[1] The chair was presented to All Souls College by Lady Colchester in 1922, and is placed in the Hall.

cover to r.; architectural and green curtain background; signed and dated JAMES NORTHCOTE PINX^T^, 1802. Canvas 58½ × 47 in.
Exhibited at the Royal Academy, 1803.
Engraved by C. Picart, 1804.
A similar picture is in the Middle Temple.
Oxford Exhibition of Historical Portraits, 1906, No. 191*.
(*Hall.*)

237 CHARLES LLOYD

B. R. Faulkner.

B. 1766; Student, 1804; Canon of Christ Church and Regius Professor of Divinity, 1822; Bishop of Oxford, 1827; d. 1829.
Half length, seated to l. in a red arm-chair, the head turned towards the spectator; head rather bald, dark hair at the sides, short whiskers; white stock and bands; black gown over black clothes; his l. arm rests on the arm of his chair, the r. hand clasps the top of a crimson bound book. Canvas 35 × 27½ in.
Engraved in mezzotint, bust only, by F. C. Lewis.
Not in the Hall till after 1858. (*Hall.*)

238 PHINEAS PETT

Copy after William Owen.

B. *c.* 1756; entered Christ Church, 1774; D.D. 1797; Archdeacon of Oxford, 1797–1830; Principal of St. Mary Hall, 1801; Canon, 1815; Treasurer, 1828; d. 1830.
Three-quarters length, seated facing the spectator, the head turned slightly to l.; thick short grey hair, clean-shaven face; white neckcloth and bands; black gown, scarf, and cassock; both hands hold an open Bible which rests on his knee; brown curtain to r. Canvas 48½ × 41 in.
The original of this and the other copy in the Peckwater Lecture Room is in St. Mary Hall, and was presented by members of that Society. The portrait is signed 'Owen 1815'. It was exhibited at the Royal Academy in 1816 and engraved in mezzotint by S. W. Reynolds. (*The Archdeacon's House.*)

239 THE SAME

Copy after W. Owen.

A copy of the portrait in the Archdeacon's House. Canvas 50 × 40 in.
The tablet is inscribed 'Copy from Owen'.
This is apparently the picture catalogued among the Hall pictures as a copy after Owen in 1833 and 1858.
(*Peckwater Lecture Room.*)

240 THE SAME

Copy after W. Owen.

Bust, facing the spectator, the head turned to l.; grey hair, clean-shaven face; bands; black gown, cassock, and scarf. Canvas $29\frac{1}{2} \times 25$ in.

A copy of the head in the portrait in the Archdeacon's House.

(*House of the Regius Professor of Ecclesiastical History.*)

241 KING GEORGE IV

Sir Francis Chantrey.

B. 1762; became Regent, 1811; ascended the throne, 1820; d. 1830.

Bust, marble, facing the spectator, the head slightly raised; short curly hair, clean-shaven face; drapery over bare neck.

Exhibited at the Royal Academy in 1822.

The original plaster model is in the Ashmolean Chantrey Collection, No. 53 (vol. i, No. 565). A drawing for it is in the National Portrait Gallery. (*Library Entrance.*)

242 W. BOTTRELL

Verger and College Servant; d. 1830.

Whole length, stout figure standing in profile to l., reading a ledger; short hair, spectacles, cut-away coat with large buttons; waistcoat, breeches, stockings, and thick shoes; his l. hand hangs by his side. Pencil on paper $8\frac{1}{4} \times 6$ in.

On the back is written 'W Bottrell Aedis Christi sacrista 1799 to 1806. Third Butler commonly called Bread Batler in Hall 1806–1830 obiit'. (*Common Room.*)

243 FRANCIS BURTON

After Sir Francis Chantrey.

B. 1744; entered Christ Church from Westminster School, 1760; M.A. 1767; K.C. and Bencher of Lincoln's Inn, 1778; M.P. for Heytesbury and then Woodstock; M.P. for the City of Oxford, 1790–1812; Recorder, 1797–1801; lost his sight in 1800, but continued to perform his parliamentary duties; Justice on the Chester Circuit, 1788–1815; benefactor to the House; d. 1832.[1]

Bust, marble; bald head, short hair behind and at the sides, clean-shaven face, eyes half open and slightly incised; loose drapery

[1] See *Biographical Sketch of the late Francis Burton, Esq., the Blind Senator,* . . . by O. B. Cole, who gave a copy of his pamphlet to the Bodleian Library.

over bare neck; signed under his l. shoulder KIRK, A.B. T.C.D. DE CHANTREY. Inscribed below 'Hujus Aedis olim alumnus, P. C. amicitiae et honoris ergo Owen Blayney Cole'.

The artist who copied Chantrey's bust is no doubt Joseph Robinson Kirk, R.H.A. of Trinity College, Dublin, b. 1821, d. 1894. The donor, who entered Christ Church in 1826 and was High Sheriff of County Monaghan in 1843, was a kinsman of the subject. (*Library Entrance.*)

244 SIR THOMAS TYRWITT

R. (?) Müller.[1]

B. 1763; Student, 1780; M.P. for Okehampton; Knighted, 1812; d. 1833.

Half length, seated three-quarters to r.; hair powdered and curled over the ears, clean-shaven face; white cravat and wrist bands; dark coat with large buttons, white waistcoat; clasped hands just seen; red curtain background. Canvas 30 × 25 in.

(*Hall.*)

245 WILLIAM WYNDHAM, BARON GRENVILLE

William Owen.

B. 1759; Student of the House, 1776; Speaker of the House of Commons, 1789; received a peerage, 1790; Prime Minister, 1807; D.C.L. and Chancellor of the University, 1809; d. 1834.

Whole length standing, facing the spectator, the head turned slightly to l.; scanty grey hair, clean-shaven face; long white lace cravat and ruffles; in Chancellor's black and gold robes, stockings, and buckled shoes; his r. hand extended to the l., his l. holding college cap with gold tassel and the edge of his robe; to r., crimson and gold arm-chair with pillar and sky behind, to l., red curtain. Canvas 97 × 62 in.

Exhibited at the Royal Academy in 1812.

Engraved by H. Meyer, 1814.

A similar picture, but three-quarters length, is in Oriel College, painted for Bishop Hampden.

In the Disbursement Book for 1792 is the entry of a payment of 8*s.* 'for the carriage of Ld Grenville's Picture', which suggests that the House at that time already possessed a portrait of this subject, perhaps exchanged later for the present picture.

(*Hall.*)

[1] In Mr. Haverfield's *Brief Guide* no initial is given.

246 SIR WILLIAM ELIAS TAUNTON[1]

H. P. Briggs.

B. 1773; Student, 1789; Recorder of Oxford, 1806; Judge in the Court of King's Bench, 1830; d. 1835.

Three-quarters length, seated facing the spectator in a crimson arm-chair, the head turned slightly to l.; long grey wig; bands; judge's scarlet and miniver robes with black sash; his r. arm hangs over the side of his chair, his l. elbow rests on a green-covered table to r., his black cap in his hand; dark background. Canvas 49 × 39½ in.

Exhibited at the Royal Academy, 1833.

In the Catalogue of 1858. (*Hall.*)

247 EDWARD BURTON

Philip Corbet.[2]

B. 1794; Student, 1813; Regius Professor of Divinity, D.D. and Canon, 1829; Rector of Ewelme; d. 1836.

Small three-quarters length, seated in an arm-chair, facing the spectator, the head slightly turned to r.; scanty grey hair, clean-shaven face; white collar, stock, and bands; black gown and scarf over black cassock; his r. hand resting on a table to l. holds college cap, his l. arm over the back of his chair, the hand hanging down; a large open Bible lies on a desk on a table to l.; dark background. Panel 17 × 14½ in.

Given by Dr. Jacobson.[3]

Engraved by H. Cousins.

(*House of the Regius Professor of Divinity.*)

248 THE SAME

Philip Corbet.

Bust, facing the spectator, the head turned slightly to r.; scanty dark grey hair and very slight whiskers; a marked cast in his l. eye; white stock, collar, and bands; black gown and scarf over cassock with sash; dark background. Canvas 36 × 27½ in.

[1] A portrait of the Judge's father, Town Clerk of Oxford, is in the Town Hall; see vol, i, No. 760.

[2] Dr. Burton married in 1825 Helen, daughter of Archdeacon Corbet, of Longmore Hall, Shropshire. This lady may have been related to the painter of this portrait. She was a benefactor to the house of the Regius Professor.

[3] See vol. i, p. 118, No. 295. A similar portrait is in the Bodleian Gallery, where a letter from Dr. Jacobson to Dr. Ince is quoted concerning the dress in this portrait.

Exhibited at the Royal Academy in 1838 as 'the Rev. Dr. Burton, late Regius Professor of Divinity at Oxford'.

(*Lecture Room, No. 1.*)

249 THE SAME

Medallion portrait in profile to l.; short hair, bald forehead, clean-shaven face; bare neck. Marble, about 14 inches in diameter. (*Cathedral, west-end, north wall.*)

250 SIR JOHN ENGLISH DOLBEN

Arthur Perigal.

B. 1750; Student, 1768; B.C.L. 1775; F.S.A. 1780; created D.C.L. 1788; succeeded as fourth and last baronet, 1814; d. 1837.

Half length, seated to r. looking at the spectator; head bald at the top, white fluffy hair at sides and back, clean-shaven face; white stock, and neckcloth tied in a bow; frilled shirt; high buff double-breasted waistcoat; dark coat with brown fur collar and cuffs; his r. hand holds a paper rolled up inscribed ESTABLISHMENT . . . NORTHAMPTONSHIRE PRESERVATION SOCIETY 1789, and the artist's signature A^TUR PERIGAL PINXIT 1818; dark background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

This portrait used to hang with those of the subject's kinsman the Archbishop of York, his great grandfather Sir Gilbert, his grandfather Sir John, and his father Sir William, Burgess for the University, together in the Hall.[1] It first appears in the Catalogue of 1833. (*Old Library Lecture Room.*)

251 SAMUEL SMITH

Ascribed to H. W. Pickersgill.[2]

B. 1765; Student, 1782; Chaplain to the House of Commons, 1802; Canon, 1807; D.D. 1808; Dean, 1824–31; Canon of Durham; d. 1841.

Half length, seated nearly in profile to l. in a dark crimson armchair; head rather bald, white hair, clean-shaven face; bands and white cuffs, black gown, scarf, and cassock; hands, resting on college cap, clasped before him; plain dark background. Canvas $36 \times 27\frac{1}{2}$ in.

In the Catalogue of 1858. (*Old Lecture Room.*)

[1] *Gentleman's Magazine*, 1837, p. 533.

[2] F. Haverfield, *Brief Guide*, gives F. R. Pickersgill, but H. W. appears the more probable ascription.

252 SIR THOMAS ANDREW STRANGE

(PLATE VIII.) *Sir M. Archer Shee.*

B. 1756; Student, 1774; Chief Justice of Nova Scotia, 1789, of Madras, 1800; Knighted, 1798; d. 1841.

Three-quarters length, seated slightly to r. in a red arm-chair, the head almost facing the spectator; slightly bald, white hair, clean-shaven face; long bands hanging wide apart; judge's scarlet and miniver robes; black sash; his l. hand rests on his knee, his r. holds the end of the arm of his chair; plain dark background. Canvas 49 × 39 in.

Painted for the House after his retirement.

Exhibited at the Royal Academy in 1829 as 'late Chief Justice of the Supreme Court of Madras'.

In the Catalogue of 1833. (*Hall.*)

253 RICHARD MARQUESS WELLESLEY

Bates.

B. 1760; Student of the House, 1778; Governor General of India, 1797; created Marquess Wellesley, 1799; Knight-Founder of the Order of St. Patrick, 1783; Grand-Master, 1821 and 1833; K.G. 1810; Lord Lieutenant of Ireland, 1821–1833; d. 1842.

Whole length, standing facing the spectator; bald head, grey hair, slight whiskers; white stock, cravat, and shirt cuffs; full Garter robes with collar and garter; round his neck a pale blue ribbon with the badge of the Order of St. Patrick set in pearls; the red ribbon of the Bath across breast; his r. hand holds a wand, his l. a fold of his mantle; plumed hat on table to r.; architectural and curtain background. Canvas 93 × 57 in.

The tablet bears the name of Bates, a painter I have been unable to trace in this connexion. Perhaps the picture is a copy from one painted when the subject was in Ireland. (*Hall.*)

254 SIR CHARLES BAGOT

H. W. Pickersgill.

B. 1781; Student, 1799; Ambassador to Russia and G.C.B. 1820; Governor-General of Canada, 1841; d. 1843.

Three-quarters length, standing nearly in profile to r.; scanty fair hair and whiskers; in full robes as Knight Grand Cross of the Bath with collar and badge (civil division), double ruff, red, white silk-lined mantle over red, white, and gold dress; his

r. hand on his hip, his l. touches a document, to which a large red seal is attached, lying with other papers on a red-covered table to r. on which also is his plumed hat; dark background. Canvas 55 × 43 in.

Exhibited at the Royal Academy in 1835.

Engraved in mezzotint by J. Burnet, and published by Ryman of Oxford in 1844. (*Hall.*)

255 WILLIAM CAREY

S. W. Reynolds, Junior.

B. 1769; Student, 1789; Head Master of Westminster School; Bishop of Exeter, 1820, of St. Asaph, 1830; d. 1846.

Three-quarters length, seated three-quarters to r. looking at the spectator, in a heavy carved and crimson arm-chair; grey close wig, clean-shaven face; bands; black chimere and scarf over a rochet; his r. hand on his knee, his l., closed, rests on an open volume propped beside another on a green-covered table to r.; crimson curtain and fluted pillar background. Canvas 54½ × 43 in.

In the Catalogue of 1833.

Exhibited at the Royal Academy in 1823.

Engraved in mezzotint by S. W. Reynolds, senior, August 1823. (*Hall.*)

256 THE SAME

Bust, to l., head turned three-quarters to r.; short grey hair, slight whiskers; bands; black gown over black cassock; his l. hand holds a small book, his finger between the leaves; plain background; inscribed at the top DR. W. CAREY. Canvas 30 × 25 in. (*Common Room.*)

257 EDWARD VENABLES VERNON-HARCOURT

John Hoppner.

B. 1757; entered Christ Church, 1774; Canon, 1785; Bishop of Carlisle, 1791; Archbishop of York, 1807; added the surname of Harcourt, 1831; d. 1847.

Three-quarters length, seated three-quarters to l. in a red arm-chair; close grey wig, clean-shaven face; bands; black chimere and scarf over rochet with black wrist ties; his l. hand lies on the arm of his chair, his r. is spread open on an open book which rests on a dark green table to l.; dark curtain background. Canvas 55 × 46 in.

Exhibited at the Royal Academy as 'the Bishop of Carlisle' in 1803.
Engraved in mezzotint by C. Turner.
In the Catalogue of 1833. (*Hall.*)

258 WILLIAM CROTCH

J. Fazi.

B. 1775; a musical prodigy, played in public in London in 1779; organist of Christ Church, 1790; B.Mus. 1794; organist of St. John's and Professor of Music, 1797; D.Mus. 1799; published some etchings; d. 1847.
Bust, smaller than life, facing the spectator; short thick hair, clean-shaven face; bands; gown and hood over frock coat open over buttoned waistcoat and tucked shirt; the bust rests on two large books; Plaster, 18½ inches high, incised at the back W. CROTCH MUS. DOC. OXON AGED 72: MODELLED BY J. FAZI, TAUNTON 1853.[1] Presented by Mr. Taphouse (d. 1905). (*Library.*)

259 WILLIAM HOWLEY

After Sir Thomas Lawrence.

B. 1766; Scholar of New College; Fellow; Regius Professor of Divinity, 1809; Bishop of London, 1813; Archbishop of Canterbury; d. 1848.
Three-quarters length, seated in a red arm-chair slightly to r., the head turned three-quarters to l.; short white wig, clean-shaven face; bands; black chimere and scarf over rochet; he holds a paper across his knees with both hands; crimson curtain background with pillar and balcony to r. Canvas 53½ × 42 in.
Similar to a portrait at Lambeth Palace, but appears to be a copy from a picture by Lawrence in the College Hall at Winchester. This was copied in 1828 by Thomas Kirkby for New College.
The original was engraved by C. Turner in 1817.
Given by Mrs. Burton.
(*House of the Regius Professor of Divinity.*)

260 WILLIAM HART COLERIDGE

T. Phillips.

B. 1789; Student, 1808; Bishop of Barbadoes, 1824; d. 1849.
Three-quarters length, standing three-quarters to l.; dark hair, very slight whiskers; white stock and bands; black chimere

[1] Crotch lived at the house of his son at Taunton for some years previous to his death, which took place there.

and scarf over rochet; his r. hand rests on a table to l. on which is an open book of architectural drawings, his l. holds his college cap before him; dark greenish curtain background. Canvas $55\frac{1}{2} \times 43\frac{1}{2}$ in.

In the Hall in 1833.

Exhibited at the Royal Academy in 1825.

Engraved by S. W. Reynolds. (*Old Lecture Room.*)

261 CHARLES WATKIN WILLIAMS WYNN

Sir M. Archer Shee.

B. 1775; Student, 1791; D.C.L. 1810; Secretary of State for War, 1830; Chancellor of the Duchy of Lancaster, 1834; d. 1850.

Half length, seated slightly to l. at a table, the head almost facing the spectator; short dark hair *en Brutus*, whiskers; white collar, stock, and tie; white soft shirt with a gold stud in it; dark high-collared coat; gold watch chain; his r. hand holding a quill rests on the table before him, on which are papers and a dispatch box; crimson curtain background. Canvas $36 \times 27\frac{1}{2}$ in.

Engraved by W. J. Ward and published by Colnaghi in 1835.

Another portrait was exhibited at the Royal Academy in 1841. (*Hall.*)

262 NICHOLAS VANSITTART, BARON BEXLEY

William Owen.

B. 1766; Student, 1786; Chief Secretary for Ireland, 1805; Chancellor of the Exchequer, 1812; raised to the Peerage, 1823; d. 1851.

Three-quarters length, seated to l. in a scarlet arm-chair, the head turned somewhat towards the spectator; thin grey hair, slight whiskers; white stock, long lace cravat, and ruffles; black and gold robe of Chancellor of the Exchequer over black clothes; to l. is a red-covered table on which are a red dispatch box, a green velvet purse, the round gold box for the seal, and a reading glass on which his r. hand rests, his l. hangs over the arm of his chair; crimson curtain background; signed and dated below to r., W. OWEN PINX^T 1815. Canvas $55\frac{1}{2} \times 43$ in.

Exhibited at the Royal Academy in 1815.

Engraved in mezzotint by W. Ward.

In the Catalogue of 1833. (*Hall.*)

263 JOHN KIDD

B. 1775; Student, 1793; Aldrichian Professor of Chemistry, 1803; M.D. 1804; Lee's Reader in Anatomy, 1816; Regius Professor of Medicine, 1822; benefactor to the scientific collections in Oxford, and to Ewelme; d. 1851.

Bust, facing the spectator; short dark hair and whiskers; white tie; black coat; pale background. Black, white, and red chalk on paper. *c.* 14 × 12 in.

(*Common Room, Drawing-room.*)

264 THOMAS GAISFORD

(Plate VIII.) *H. W. Pickersgill.*

B. 1779; Student, 1800; Regius Professor of Greek; Dean, 1831; d. 1855.

Half length, seated to l. in a crimson arm-chair; head somewhat bald, dark grey hair at the sides, clean-shaven face; white bands and cuffs; black gown over cassock; a large magnifying glass hangs by a black ribbon round his neck; both arms supported on the arms of his chair, his college cap in the r. hand, the l. closed, rests on his knee. Canvas 35 × 27½ in.

Exhibited at the Royal Academy in 1847. (*Hall.*)

265 THE SAME

Bust, facing the spectator; bald head with a fringe of hair, eyes incised, clean-shaven face except for slight whiskers; bands; scarf and gown. Plaster, 22 inches high including the base of 2½ inches. (*Upper Library.*)

266 WILLIAM PITT, FIRST LORD AMHERST

Frederick Say.

B. 1773; Student, 1789; Governor-General of India, 1822; created Earl Amherst, 1826; d. 1857.

Three-quarters length, standing facing the spectator, the head turned slightly to r.; fair hair brushed *en Brutus*, short whiskers; white stock and cravat; Peer's mantle over black clothes; his r. hand, holding papers, rests beside other papers on a table to l., his l. on his hip; background to r., distant landscape with palm trees, to l. view of a building before which is a guard of honour, and figures descending the steps towards a carriage. Canvas 55½ × 44½ in.

In the Hall in 1833. (*Hall.*)

SIR THOMAS STRANGE by SIR MARTIN ARCHER SHEE

Christ Church No. 252

THOMAS GAISFORD by H. W. PICKERSGILL

Christ Church No. 264

267 JOHN BULL

B. *c.* 1790; Student, 1808; D.D. 1825; Canon of York; d. 1858.
Medallion portrait, marble, head in profile to r.; short hair and whiskers; bare neck. (*Cathedral, north aisle.*)

268 HENRY HALLAM

Alexander Munro.

B. 1777; educated at Christ Church; B.A. 1799; Historian d. 1859.
Small figure seated in an arm-chair; short curly hair, clean-shaven face, eyes incised; large ample cloak over coat and trousers; both hands, one over the other, lie on a large book which rests on his knee. Inscribed PORTRAIT MODEL BY ALEXANDER MUNRO given BY H. A. MUNRO. Terra-cotta 15 inches high from the base. (*Upper Library.*)

269 WILLIAM COURTENAY, EARL OF DEVON

Mrs. Elizabeth Walker, née Reynolds.

B. 1777; Student, 1794; D.C.L. 1837; succeeded to the Earldom, 1835; High Steward of the University, 1838; d. 1859.
Three-quarters length, standing to r; short grey hair, slight whiskers; high white collar, stock, and cravat; Peer's robes over black clothes; his l. hand rests on a partly opened scroll which lies on a yellow-covered table to r., his r. on his hip, knuckles down; dark green curtain and column background, landscape in distance to r. Canvas 54 × 43 in.
Engraved by W. Walker.
First appears in Parker's *Handbook*, 1857, as in the Hall.
(*Hall.*)

270 GEORGE MURRAY

B. R. Faulkner.

B. 1784; Student, 1801; Bishop of Rochester, 1827; d. 1860.
Three-quarters length, seated to r., the head turned slightly to l.; short white wig, clean-shaven face; high white stock and bands; black chimere and scarf over rochet, black wrist ties; his r. hand holds his college cap on his knee, his l. hangs over the arm of his chair; curtain and architectural background, sky and buildings through opening to r. Canvas 55 × 43 in.
Exhibited at the Royal Academy in 1829.
Engraved by W. and F. Holl.
In the Catalogue of 1858. (*Hall.*)

271 RENN DICKSON HAMPDEN

? H. W. Pickersgill.

B. 1793; educated at Oriel College; Principal of St. Mary Hall; Regius Professor of Divinity, 1836; Bishop of Hereford, 1847; d. 1868.

Half length, seated facing the spectator, the head turned to l.; short dark hair and whiskers; white collar, stock, and bands; D.D. robes and scarf over black cassock; college cap in his r. hand on his knee; plain background. Canvas 35 × 27½ in.

Given by the subject.

(*House of the Regius Professor of Divinity.*)

272 CHARLES THOMAS LONGLEY

H. P. Briggs.

B. 1794; Student, 1812; D.D. 1829; Bishop of Ripon, 1836, of Durham, 1856; Archbishop of York, 1860, of Canterbury, 1862; d. 1868.

Three-quarters length, standing slightly to l., the head turned three-quarters to r.; head slightly bald, dark hair, whiskers; bands; black chimere and scarf over rochet; his l. hand holds college cap hanging down by his side, the r. turns a page of a large open book on a table to l.; background of red curtain, opening to l. shows painted glass windows, shield of arms, Ripon impaling Longley, to l. Canvas 48 × 39½ in.

Exhibited at the Royal Academy in 1838 as the Bishop of Ripon. Engraved by G. R. Ward, and published by Ryman in Oxford in 1839. (*Hall.*)

273 THOMAS VOWLER SHORT

Sir M. Archer Shee.

B. 1790; Student, 1809; D.D. 1837; Bishop of Sodor and Man, 1841, of St. Asaph, 1846; d. 1872.

Half length, seated slightly to l., in a red arm-chair; head bald, short grey hair at sides, slight whiskers; neckcloth and bands; black chimere and scarf over rochet; his l. hand rests on a book upright on his knee; red curtain background. Canvas 36 × 27½ in.

Exhibited at the Royal Academy in 1842.

In the Catalogue of 1858. (*Old Lecture Room.*)

274 SAMUEL WILBERFORCE

B. 1805; entered Oriel College, 1823; Dean of Westminster, 1844; D.D. and Bishop of Oxford, 1845, of Winchester, 1869; d. 1873.

Bust, in high relief facing the spectator; mitre, short hair, clean-shaven face; in bishop's vestments with the Garter badge; his l. hand holds a crosier turned outwards.

Erected in 1876 by 'the clergy and the faithful of his diocese'.

(*In dark wood; on the back panel of the bishop's throne in the Cathedral.*)

275 CHARLES CARR CLERKE

Julian Drummond.

B. *c.* 1799; Student, 1814; Archdeacon of Oxford, 1830; Canon, 1846; D.D. 1847; d. 1877.

Three-quarters length, seated very slightly to l. in a red arm-chair; bald head, grey hair, and short side whiskers; white collar and bands; full dress D.D. robes over black cassock; white shirt showing at wrists; hands clasped and resting on his lap; open volume on brown-covered table to l.; grey architectural background; window over table to l.; inscribed below to l., THE VENERABLE ARCHDEACON CLERKE, D.D. PAINTED BY JULIAN DRUMMOND. Canvas $55\frac{1}{2} \times 43$ in.

Given by Mrs. Clerke.

Exhibited at the Royal Academy, 1859. (*Archdeacon's House.*)

276 MRS. SARAH ACLAND

Alexander Munro.

B. 1815; daughter of William and Sarah Cotton; married Sir Henry Acland, Regius Professor of Medicine, in 1846; the Acland Home was founded in her memory; d. 1878.

Medallion portrait in profile to r.; hair in ringlets hanging to her neck on each side of her face, a bow of ribbon at the back of her head; gathered dress; frill round her neck; marble, 17 inches in diameter.

Cut in 1854 and set up by Sir Henry Acland after the subject's death.

(*Cathedral, south aisle of choir.*)

277 EDWARD BOUVERIE PUSEY

George Richmond.

B. 1800; educated at Christ Church; Fellow of Oriel, 1822; Regius Professor of Hebrew, and Canon of Christ Church, 1828; benefactor to the University; d. 1882.

Bust, to l., the head bent down; black skull-cap; grey hair, short moustache, and beard; black scarf and D.D. hood over his surplice and black cassock; signed above to l. with initials G. R. and dated above to r., 1890; dark red background; painted in an oval spandrel. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

A posthumous portrait. (*Hall.*)

278 THE SAME

Half length, in profile to r.; college cap, short hair, clean-shaven youthful face; undergraduate's gown over coat with high collar; both hands before him at his waist. Inscribed behind the neck MUCH and below P. S. Y. FROM CHRIST CHURCH OXFORD. Pen and ink on paper.

On the back 'For Common Room, June 1919', ₵.

Bought at a sale in Oxford by T. W. Chaundy, Student of the House. (*Common Room.*)

279 THE SAME

Bust, very slightly to r., the head bent forward; black skull-cap; white hair and whiskers; spectacles; white collar and bands; D.D. robes; dark background. Canvas 29×23 in.

Made for Dr. Driver and based upon photographs.

(*House of the Regius Professor of Hebrew.*)

280 PRINCE LEOPOLD, DUKE OF ALBANY

B. 1853; entered Christ Church, 1872, D.C.L. 1876; created Duke of Albany, 1881; d. 1884.

Bust, marble, in a deep oval, the head in relief, short hair, moustache, and imperial; drapery over bare neck, star on his l. breast; signed below to r., F. J. WILLIAMSON SC. ESHER, 1884.

Plinth inscribed 'Leopold Duke of Albany, erected by members of the Christ Church Society 1872–1875, in affectionate remembrance'.

No doubt based upon a bust executed for the Queen in 1883, and exhibited at the Royal Academy in that year.

(*Cathedral, south aisle of choir.*)

281 WILLIAM JACOBSON

George Richmond.

B. *c.* 1804; Scholar of Lincoln College, 1825; Fellow of Exeter College, 1829; Canon of Christ Church, and Regius Professor of Divinity, 1848; Bishop of Chester, 1865; d. 1884.

Bust, vignetted, slightly to l., the head facing the spectator; short rough hair, slight whiskers; white stock and collar; scarf and silk cassock indicated; signed GEO. RICHMOND DEL. 1853 below to l. Red, white, and black chalk on cream paper, $24\frac{1}{2} \times 18\frac{1}{2}$ in.
(*Common Room.*)

282 JOHN FIELDER MACKARNESS

B. 1820; educated at Merton College; Fellow of Exeter College, 1844; Bishop of Oxford, 1870–88; d. 1889.

Medallion portrait, three-quarters to l.; short hair and whiskers; round collar, scarf, and rochet; the ribbon and badge of the Garter round his neck. Bronze plaque, $16\frac{1}{2} \times 14$ in.

Perhaps based upon the portrait by W. W. Ouless at Cuddesdon.
(*Cathedral, south aisle of choir.*)

283 HENRY PARRY LIDDON

Sir H. von Herkomer.

B. 1829; Student, 1846; Canon of St. Paul's, 1870; d. 1890.

Three-quarters length, seated almost in profile to l.; grey hair, slight whiskers; white round collar, bands, and cuffs; scarlet habit, D.D. hood, and black gown and scarf over black clothes; both hands hold a book on his knee, the right turning a page; plain reddish background. Canvas 45×37 in.

A posthumous portrait. (*Hall.*)

284 THE SAME

Half length, almost in profile to l.; grey hair, clean-shaven face; bands; red congregation habit and black gown; both hands hold an open book on his knee; dark background. Canvas $36 \times 27\frac{1}{2}$ in. (*Upper Common Room.*)

285 CHARLES LUTWIDGE DODGSON

Sir H. von Herkomer.

B. 1832; Student, 1852; mathematical tutor; as 'Lewis Carroll' the author of *Alice in Wonderland*, &c.; d. 1898.

Bust, seated, the head in profile to r.; thick grey hair, clean-shaven face; white collar and shirt; white tie; black coat and waistcoat; plain warm dark background; signed and dated H. H. 99. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

A posthumous portrait based on photographs. (*Hall.*)

286 HENRY GEORGE LIDDELL

(Plate X.) *G. F. Watts.*

B. 1811; Student, 1830; Dean, 1855–91; d. 1898.

Half length, seated to r. in a purple chair, the head almost in profile to r.; grey hair, clean-shaven face; white neckcloth, collar, and cuffs; scarlet D.D. habit, black scarf, and black gown over black clothes; eye-glass hangs by a black cord round his neck; his r. hand rests on the arm of his chair; plain green background; signed below to l., G. F. WATTS 1875. Canvas $35\frac{1}{2} \times 27\frac{1}{2}$ in. (*Hall.*)

287 THE SAME

Whole length statue, standing facing the spectator; bald head, curly hair over ears, clean-shaven face; gown and scarf over cassock; his r. hand holds a book by his side, his l. a fold of his gown at his waist, his l. foot advanced. The pedestal inscribed 'Henrico G. Liddell Decano MDCCCLV–MDCCCXCI alumni duo J. R. M. et T. V. B. . . .'

Erected by John Robert Mowbray and Thomas Vere Bayne.

(*Stone statue on the Deanery Tower facing north.*)

288 WILLIAM EWART GLADSTONE

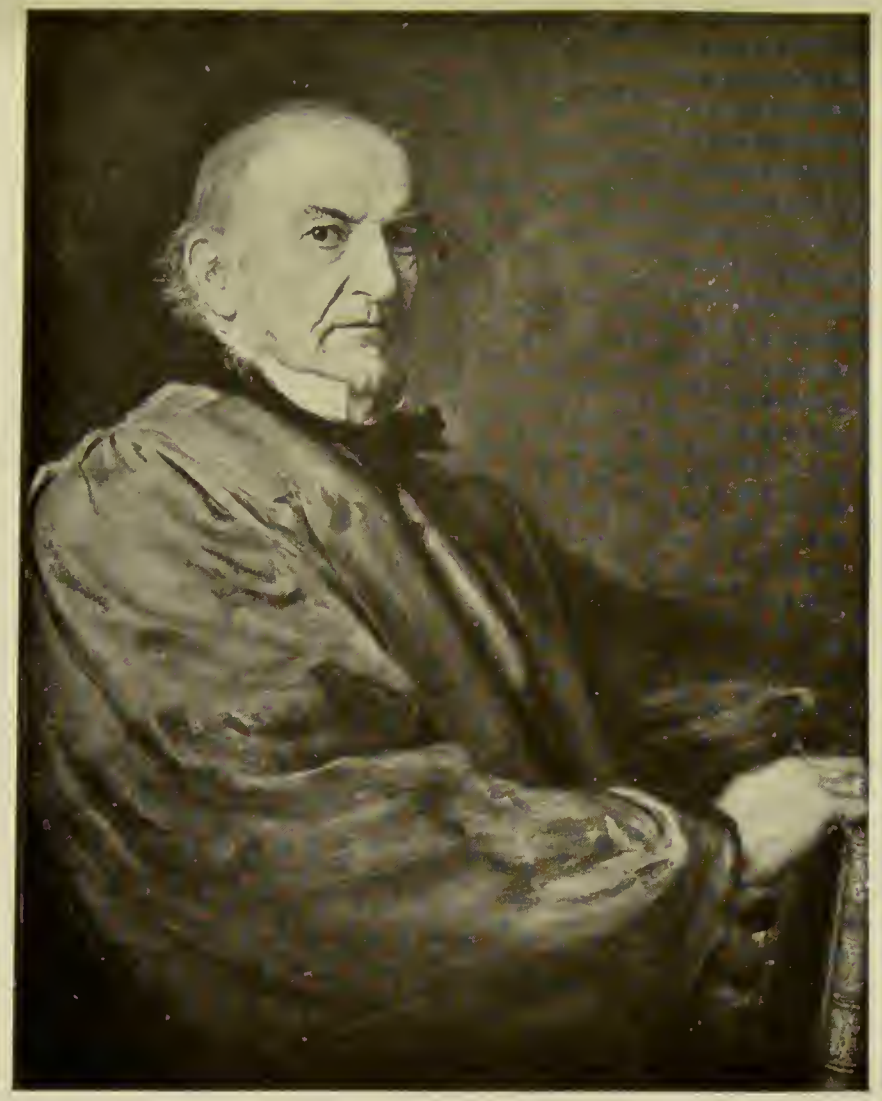
(Plate IX.) *Sir John Millais.*

B. 1809; Student, 1829; Burgess for the University, 1847; D.C.L. 1848; Prime Minister, 1868, 1880, 1886, and 1892; d. 1898.

Half length, seated to r., the head turned slightly towards the spectator; head slightly bald, grey hair at sides, and whiskers; standing white collar, black tie; full dress scarlet and crimson robes of D.C.L.; his r. hand rests on an upright book on his knee; dark background; signed above to r. in monogram J. M., and dated 1885. Canvas $36 \times 27\frac{1}{2}$ in.

The following account of the several attempts made by the House to obtain a satisfactory portrait of Mr. Gladstone is given in Sir John Mowbray's *Seventy Years at Westminster*, pp. 341–3: 'It was suggested that Christ Church ought to possess a portrait of Mr. Gladstone to hang in the Hall amongst the other illustrious sons of the House already there . . . Funds were collected and a portrait was painted by Mr. Watts. It was shown at the Gaudy in June 1878, and hung in the Hall west of the portrait of Mr. Canning. The picture was not liked, and in May 1879, the Dean, Dr. Liddell, took it back to Mr. Watts with a view

III 104



WILLIAM EWART GLADSTONE
by Sir John Millais
Christ Church *No. 288*

ARCHIBALD PHILIP, EARL OF ROSEBERY
by H. Weigall
Christ Church *No. 297*

to certain alterations. Mr. Watts painted out the face, and asked Mr. Gladstone to give him sittings for a fresh portrait. Mr. Gladstone refused, but said Mr. Watts might come to Hawarden and paint him there. In the end the picture never came back to Christ Church, and Mr. Watts returned the money. The task was then confided to Mr. W. Richmond (now Sir W. Richmond). A portrait was painted, which was shown at the Grosvenor Gallery in May 1882, but never came to Christ Church: it was described by *Punch* as "Mr. Gladstone, after sweeping his own chimney with a *sootable* expression." Sir William Richmond returned the money. Sir John Millais then undertook to do a portrait, and Mr. Gladstone sat to him —but Lord Rosebery secured the portrait. Mr. Gladstone had said that it was the last time he would sit; but when he found that Lord Rosebery and not Christ Church had become the owner of the picture, and that Sir John Millais proposed to send a replica to Oxford, he said he would sit once more for Christ Church. This portrait, therefore, which was hung in Christ Church Hall on October 15, 1885, is the latest portrait painted of Mr. Gladstone.' (*Hall.*)

289 QUEEN VICTORIA

Sir T. Brock.

B. 1819; ascended the throne, 1837; d. 1901.

Bust, facing the spectator; eyeballs deeply incised, coronet, and lace veil falling over her shoulders; hair parted in the centre and brushed behind the ears; low cut embroidered dress over which is the mantle of the Garter, part of the motto of the Order visible on her l. shoulder; across her breast is the Garter ribbon; on her neck is a chain and she wears an oval jewelled brooch. Marble, inscribed at the side T. BROCK R.A. 1901.

Exhibited at the Royal Academy in 1901 'as her late majesty'.

Presented to the House by the Rev. Thomas Vere Bayne (d. 1908). (*Hall.*)

290 CHARLES WALDEGRAVE SANDFORD

H. A. Olivier.

B. 1828; Student, 1849; D.D. 1873; Bishop of Gibraltar, 1874; d. 1903.

Three-quarters length, standing slightly to r. in front of a low stone wall; grey hair and whiskers; white collar; D.D. hood and scarf; scarlet chimere open over a white rochet; scarlet sleeves visible; red wristbands; badge of the Order of St. John

of Jerusalem on a black ribbon round his neck; his r. hand holds his college cap by his side, his r. rests on the stone wall; pillar to l., view of Gibraltar in the background; signed below to r., H. A. OLIVIER 98. Canvas $50\frac{1}{2} \times 40$ in.

Exhibited at the Royal Academy in 1899.

Formerly hung in the Hall (F. Haverfield, *Brief Guide*).

(*Lecture Room, No. 2.*)

291 WILLIAM INCE

B. 1825; Scholar of Lincoln College, 1842; Fellow of Exeter, 1847; Regius Professor of Divinity, D.D. and Canon of Christ Church, 1878; d. 1910.

Three-quarters length, seated slightly to l.; grey hair, moustache, and beard; white collar and bands; D.D. full dress robes and scarf over black cassock; his r. hand holds a grey-blue folded pamphlet, his l., closed, lies on his knee; dark background. Canvas *c.* 50×40 in.

(*House of the Regius Professor of Divinity.*)

292 FRANCIS PAGET

(PLATE X.) *W. Q. Orchardson.*

B. 1851; Student, 1870; Canon, and Regius Professor of Pastoral Theology, 1885; Dean, 1892; Bishop of Oxford, 1901; d. 1911.

Three-quarters length, seated, his legs crossed, very slightly to l. in an arm-chair; dark brown smooth hair, clean-shaven face; round white collar; purple coat and apron; black knee breeches, silk stockings; badge of the Chancellor of the Order of the Garter hangs from a blue ribbon round his neck; gold and jewelled cross on a black cord on his breast; his hands clasped on his knees, a ring on the r.; dark red background. Canvas $44 \times 35\frac{1}{2}$ in.

Painted for the House in 1904. (*Hall.*)

293 GEORGE WILLIAM KITCHIN

B. 1827; Student, 1846; Censor of Non-Collegiate Students, 1868; D.D. and Dean of Winchester, 1883, of Durham, 1894; F.S.A.; d. 1912.

Half length, almost in profile to r.; head rather bald, brown hair, clean-shaven face; round clerical collar; D.D. black and scarlet robes over cassock; both hands hold a document with tags for seals before him; dark background. Canvas 36×28 in.

(*Upper Common Room.*)

III 109

HENRY GEORGE LIDDELL by G. F. WATTS

Christ Church *No. 286*

FRANCIS PAGET by W. Q. ORCHARDSON

Christ Church *No. 292*

294 SAMUEL ROLLES DRIVER

Briton Rivière.

B. 1846; Scholar of New College, 1865; Fellow, 1870; Regius Professor of Hebrew, 1883; D.D., F.B.A. 1902; d. 1914.

Three-quarters length, seated, his knees crossed, facing the spectator in a wooden study chair; short white hair and moustache; bands; full D.D. robes over black clothes; his r. hand, holding a pencil, hangs over the arm of his chair, the l. holds up an open book; dark background. Canvas 49 × 39 in.

Presented in January 1910 by a body of subscribers, including the Bishops of Winchester, Birmingham, and Derby, the Provost of Queen's College, the Wardens of New College and Keble, and most of the professors and teachers of Hebrew in the Universities of the United Kingdom. (*House of the Regius Professor of Hebrew.*)

295 WILLIAM SANDAY

L. Campbell Taylor.

B. 1843; entered Balliol; Scholar of Corpus Christi College, 1863; Fellow of Trinity, 1866; Ireland Professor of Exegesis and Fellow of Exeter, 1883; Lady Margaret Professor of Divinity and Canon of Christ Church, 1895–1919; F.B.A.; d. 1920.

Three-quarters length, seated to r. in a wooden study chair, the head almost in profile; white hair and whiskers; turned-down collar and white tie; black gown over black clothes; both hands, clasped, rest on his knee; warm grey background, a picture in a white mount and black frame seen on the wall to l., dark curtain to r.; signed below to l., L. CAMPBELL TAYLOR 1908. Canvas $36\frac{1}{2} \times 29\frac{1}{2}$ in. (*House of the Lady Margaret Professor.*)

296 EDWARD STUART TALBOT

H. Harris-Brown.

B. 1844; Student, 1862; Senior Student, 1866; D.D. 1889; Warden of Keble College, 1870; Bishop of Rochester, 1895, of Southwark, 1905, of Winchester, 1911–23.

Three-quarters length, seated to r.; grey hair, reddish beard turning grey, and moustache; spectacles; round white collar and rochet with black wrist ties; mantle of the Prelate of the Order of the Garter, badge on the right shoulder; large gold cross on his breast; both hands hold a large double-paged paper; behind above to r. a portrait of Bishop Foxe, below, a table with books on it, the crosier leaning against it. Canvas $40 \times 32\frac{1}{2}$ in.

Exhibited at the Royal Academy in 1912. (*Hall.*)

297 ARCHIBALD PHILIP, EARL OF ROSEBERY

(Plate IX.) *H. Weigall.*

B. 1847; entered Christ Church, 1866; succeeded to the earldom, 1868; Secretary for Foreign Affairs, 1886 and 1892; Prime Minister, 1894; Hon. Student, 1894.

Bust, to l.; light brown hair, very slight moustache, youthful face; white turned-down collar, dark blue tie, black buttoned coat; blue grey background. Canvas 23 × 19 in.

The tablet is lettered 'Archibald Philip, Lord Dalmeny, Weigall 1866.' Presented by Lord Rosebery in 1918 in response to an invitation from the Dean to give his portrait to the House.[1]

(*Hall.*)

298 THOMAS BANKS STRONG

W. Rothenstein.

B. 1861; entered Christ Church, 1879; Senior Student, 1888; Dean, 1901; Vice-Chancellor, 1913–17; Bishop of Ripon, 1920; G.B.E.

Bust, almost in profile to l., the head thrown back; short rough hair, clean-shaven face; collar and bands; D.D. habit and scarf. Pencil drawing on rough 'sugar-bag' paper, $12\frac{1}{2} \times 8\frac{1}{2}$ in.

Two numbers, 1787 and 30, are written on the back.

A study for a picture including a procession of Vice-Chancellors, hence drawn between 1913 and 1917. (*Common Room.*)

299 THE SAME

Sir William Orpen.

Half length, seated to l. in a wooden arm-chair, the head turned towards the spectator; silvery grey hair, clean-shaven face; white collar, bands, and rochet; red chimere and wrist ties; black scarf and cassock; large cross on his breast, and star of the G.B.E.; both hands, one over the other, before him, ring on the third finger of the r.; whitish grey silk curtain background.

Canvas $34\frac{1}{2} \times 37\frac{3}{4}$ in.

Painted for the House in 1923. (*Hall.*)

[1] Lord Rosebery, in reply to the request of the Dean, said: 'As he had an invincible dislike to sitting for his portrait he had lugged this out from some obscure corner and offered it to the House.' Two other similar portraits are in the Provost's Lodge at Eton.

LIST OF HEADS IN THE PAINTED GLASS OF THE ORIEL WINDOWS IN THE HALL

In the south window below the dais, given by Archdeacon Clerke in commemoration of the residence of the Prince of Wales [King Edward VII] and the Crown Prince of Denmark, seven whole length figures:

300. THOMAS LINACRE, in a long purple furred gown and flat cap; both hands before him; based upon the portrait at Windsor of which a copy hangs in the Hall of All Souls. This portrait is dated 1527, three years after Linacre's death, and is presumably misnamed.

301. THOMAS WOLSEY in crimson and white vestments holding a large document with both hands.

302. SIR THOMAS MORE in black cap, blue and red fur-lined gown with a fur tippet, and a gold collar of SS, portcullises, and knots; a Tudor rose as a pendant.

303. The EARL OF SURREY, presumably Thomas Howard the Poet, wears a flat cap with feather, a yellow beard, green and silver brocade dress with a darker green fur-lined cloak, blue hose, the Garter, and rosetted shoes. He has a broad gold collar round his shoulders, a dagger, and sword; his l. hand holds a scroll, his r. rests on his hip.

304. WILLIAM WARHAM has a rochet over a crimson cassock and a fur stole; his r. hand is raised in blessing, his l. holds a crosier with a white infula.

305. JOHN COLET wears a red cap and gown; both hands hold out a large architectural plan lettered SCHOLA SANCTI PAULI. Based on the head supposed to be a portrait of Colet among the Holbein drawings.

306. JOHN LILY has a black cap with ear-flaps over his white hair, a dark blue gown edged with fur. He holds a sheaf of tablets, a coat of arms on the outer leaf.

In the Northern window on the dais given by the Rev. Herbert Salway and the Rev. E. F. Sampson, Censors in 1877, four whole length figures:

307. ROBERT BURTON wearing a skull-cap, beard, and ruff; a black gown, and fur stole; both hands hold a book before him. It bears the inscription MELANCHOLIAE ALUMNUS, and

the figure is based upon the portrait by Gilbert Jackson in Brasenose College Hall.

308. JOHN FELL, as bishop, wears a gold brocade cope and mitre, and holds a model of Tom Gate in both hands. The panel bears the inscription PALINURUS ACADEMIAE.

309. HENRY ALDRICH, his hair white and rough, wears bands and full D.D. robes; he holds a plan of Peckwater quadrangle in his hands. The inscription is MUSARUM CULTOR. Based on the older portrait by Kneller in the Hall.

310. JOHN LOCKE has short white hair brushed back, large cravat and full shirt sleeves; green braided coat, yellow stockings with large bunches of ribbon at the knees, shoes with high insteps; his r. hand holds a book; over it is the inscription CENSOR INTELLECTUS.

NOTES TO THE CHRIST CHURCH CATALOGUE

I. THE AUDIT ROOM COLLECTION

THE Audit Room or House was a large room on the first floor in the buildings on the site of part of the present house of the Regius Professor of Hebrew. It was the place where in summer[1] at least, the canons 'dined and made up their accounts'.[2] The Audit Room was a depository for portraits earlier, apparently, than any other place in Christ Church. In 1609–10, the Disbursement Book shows the entry of a payment of 'twenty-six shillings for ye 2 pictures of ye Bishops of Ely and London for ye audit house'. These were portraits of Thomas Ravis, Bishop of London, 1607–9, and of Martin Heton, Bishop of Ely, 1599–1609. In the next year portraits of Cardinal Wolsey and of Toby Matthew were bought for £3 and 15*s.* respectively. In 1622–3 two items concern 'the pictures' in the Audit House, and in 1677 a new map costing £3 was acquired to hang there. By 1725 a large number of portraits were collected on the walls,[3] and several more had been no doubt added twenty years later when George Vertue, in 1740, made the second list given below. In 1809 a fire

[1] In winter they dined in 'the little Parlour', no doubt the room attached to the Chapter House, where also there were portraits. See extracts from Dr. Stratford's will, p. 115.

[2] Pointer, *Oxoniensis Academia*, p. 82.

[3] 'The most important of which' are enumerated in the first of the two MS. lists printed below.

broke out in the college which gutted the south-west corner of the great quadrangle and destroyed the Audit Room. It has been thought that the portraits preserved there perished at this time. But an examination of the list of 1740, and of the present possessions of the House placed in the Hall and scattered in the various Lecture rooms, shows that unless the Audit Room held a duplicate collection, which is extremely unlikely, not a single picture is missing.

The distribution of the Audit Room pictures indeed took place long before 1809. We have the means of reaching the date within close limits. In Pointer's *Oxoniensis Academia*, dated 1749, it is stated that 'in the Audit-room are preserved the Pictures of most, if not all, the Deans of this College'.[1] The *English Connoisseur* published in 1766 gives[2] a list of the portraits in Christ Church Hall which contains every one mentioned by Vertue in 1740 as hanging in the Audit Room, with a few more. The agent in this change is equally obvious. We know from several sources that the Hall was redecorated by Dr. David Gregory, partly when he was a canon, about 1750, partly also, it is probable, during his tenure of the Deanery (1756–67). He was the donor of the busts of George I and George II; and we know from a MS. note in the Bodleian copy of a sketch of his life, that he hung the portraits.[3]

One point arising out of Vertue's list of 1725 is worth noticing. In it the portrait of Henry VIII, then in the Audit Room, is described as 'at length'. This can only be the picture, presumably painted by John Taylor (No. 24), for the Schools Gallery in 1670, which Wood saw there and specially mentions as an exception in the series of three-quarters sized portraits. According to Gutch, this picture (now in the Hall) was retransferred to Christ Church, and replaced in the Bodleian Gallery by a smaller panel portrait, in 1769. With Vertue's list before us we must antedate the exchange by more than forty years and place it before 1725. It seems worth while to print Vertue's two lists as they stand in the MSS. A third incomplete list was communicated to him in 1721 by 'Mr. Tristram of Pembroke College', but it contributes no new fact.

[1] p. 82. The only other picture referred to by Pointer is one of Wolsey in the Deanery.

[2] Vol. ii, p. 46. This is the earliest printed catalogue I have found.

[3] *An Essay on the Life of David Gregory*, London, 1769 (Gough, Oxford, 112). 'To him that noble Hall, the pride of the University, owes all its state and magnificence'; to which a contemporary critic adds in MS., 'at the end of which the uniformity is entirely destroyed by the Dr.'s taste in hanging the Portraits of C. Wolsey etc. with their backs to K. H. VIII, whereas if they were hung quite the Reverse they would not only look at his Maj^{ty} but also at one another'. This arrangement persisted to the beginning of the nineteenth century.

Pictures in the Audit Room, 1725

Brit. Mus. MS. Add. 23070, p. 63 (54).

1 Henry 8 at length
2 Card. Wolsey, the prospect at the Corner of his picture a view of Christ Church from the walks with outhouses and the spire of the Church.
3 Godwin Bp Bath and Wells
4 Herbert Westphaling
5 Pierse Archbp of York
6 Heaton Bp Ely
7 Godwin Bp Landaff
8 Mathew Bp York
9 James Bp Durham
10 Ravis Bp London
11 King Bp London
12 Smith Bp Gloster
13 Sir Dudley Carleton
14 Howson Bp Durham
15 Corbet Bp Norwich
16 Bancroft Bp Oxford
17 King Bp Chichester
18 Morley Bp Winchester
19 Sanderson Bp Lincoln
20 Griffith Bp St Asaph
21 Duppa Bp Winton
22 Ld Arlington at len.
23 Bp Dolben Archbp York
24 Fuller Bp London
25 Wood Bp Lichfield and Coventry
26 Compton Cannon C. C.
27 Fell Bp Oxon
28 Morton Bp Meath
29 Hickman Bp Londonderry
30 Ellis Bp Kildare
31 Sr J. Trelawney
32 Hooper Bp
in all

George Vertue's MS. Account of his Tour with Lord Oxford, 1740

MS. at Welbeck Abbey.[1] Brit. Mus. Add. MS. 23089, p. 139.

Pictures in the Audit Room, Christ Church Coll: Oxon 30 Octob^r. 1740.

1 King Henry 8th
2 Cardinal Wolsey
3 Thos Godwin Bp Bath and Wells
4 Herb^t^ Westphaling Bp Hereford
5 John Piers Æbp York
6 Martin Heton Bp Ely
7 Francis Godwin Bp Landaff
8 Tobias Mathews Æbp York
9 Wm James Bp Durham
10 Tho: Raves Bp London
11 John King Bp London
12 Miles Smith Bp Glocester
13 Sr Dudely Carlton at len.
14 John Howton Bp Durham
15 Richd Corbet Bp Norwich
16 John Bancroft Bp Oxford
17 Hen. King Bp Chichester
18 Geo. Morley Bp Winchester
19 Robt Sanderson Bp Lincoln
20 Geo. Griffith Bp St Asaph
21 Brian Duppa Bp Winchester
22 Henry Lord Arlington
23 John Dolben Æbp York
24 Wm Fuller Bp Lincoln
25 Tho Wood Bp Litchfield and Coventry
26 Henry Compton Bp London
27 John Fell Bp Oxford
28 Wm Moreton Bp of Meath
29 Cha. Hickman Bp Londonderry
30 Wildboare Ellis Bp Kildare
31 Sr Jonathan Trelawney Bp Winchester
32 Geo. Hooper Bp Bath and Wells
33 Hugh Bolter Bp Armagh
34 Fr. Gastrel Bp Chester
35 James Benson Bp Glocester

[1] Kindly communicated to me by Mr. R. W. Goulding.

II. PORTRAITS IN THE 'LITTLE PARLOUR' AND THE CHAPTER HOUSE

I understand the little Parlour referred to in the following list to be the room connected by a short flight of stone steps up from the Chapter House. This I believe to be the room 'where the canons dine in winter' and where Dr. Stratford desired some of his bequest of portraits should be hung. At some later period, before 1749, the collection, or part of it, seems to have been moved into the inner part of the Chapter House which was divided off, panelled, and furnished as a dining-room, with cellars beneath a raised floor. This can be discerned from Mackenzie's drawing in Ackermann's *History*. The list of pictures is to be found in Gutch's *Appendix* (p. 300). Later again, in the time of Dean Liddell, they were redistributed, some returned to the Little Parlour, where they now are; some placed in the Ante-Hall, Lecture rooms, and Library.

The admirable portrait of a College servant by Riley which goes by the name of the Scullion, now in the Library, No. 134, is first heard of in 1749. The *Connoisseur* having described the two German heads so much admired by Horace Walpole, as then hanging in the old Chapter House, adds 'In a butler's pantry within, is an excellent portrait of a man in a cap, with a dish under his arm: I suppose some old butler of the College.' In Gutch's *Appendix* compiled some forty years later, the same picture is said to be over the door of the Chapter House 'a portrait of an old Attendant in the Chapter House in the time of Dean Aldrich; painted by Riley, three-quarters length'. These two references suggest that the 'little Parlour' served as servants' quarters when the inner part of the Chapter House was used as a Canon's dining-room.

Notes of George Vertue, when at Christ Church, Oxford, October 30, 1740

MS. at Welbeck.[1]

pictures in the Little Parlour.
Robert Earl of Oxford in his Garter robes
Richards^{n} pinx^{t}
Edward Earl of Oxford, Knell^{r} p.
ABp. Dolben
old J. Fell
Dean Aldridge when young
Mr Bromley, Speaker, by Dahl
T. Cooke Vice chamberlain
two other heads persons unknown.

[1] Transcript which I owe to the kindness of Mr. R. W. Goulding.

III. NOTES FROM THE WILL OF DR. WILLIAM STRATFORD

(P. P. C. Abbott, 176.)

The executors named are Robert Friend D.D. Rector of Witney, and John Brooks of the University of Oxford, Gent.

The testator leaves, in the first document dated 1726, £3,000 apiece to his nieces Entwistle, and all his plate and boxes of gold and silver; legacies to poor vicarages belonging to the Chapter of Christ Church in Oxon., Berks., Yorks., and Chester; to Christ Church Library all books not already there.

In a codicil dated 25 Jan., 1727/8 he bequeaths £10 to each of his servants for mourning, £200 'to my old servant Thomas Wyatt', £200 each 'to my servants Richard Langford and Joseph Farmer', £10 each 'to my servants Ethel and Susannah Eatnel'.

To the Dean and Chapter 'my gilt communion plate for the use of private communions which may be in that society'.

'I leave to the same Dr. Samuel Fell's [1] and Dr. Aldrich's [1] pictures to be hung up in the room in which they dine in winter. I leave to the same Dr. Robert Friend's [2] and Dr. Charles King's [3] pictures to be hung up in the Masters' Common Room. I leave to the same the late Earl of Oxford's [4] the present Lord [5] and Lady Oxford's [6] pictures, Mr. Bromley's [7] my uncle Archbishop Dolben's [8] Mr. Vice-Chamberlain Coke's [9] and the two pictures in the Hall of the manner if not of the hand of Hans Holben to be hung up in the New Library, or some of the Cabinets of it when finished.[10] I leave Archbishop Laud's, Archbishop Usher's, Duns Scotus', Dr. Kenelm Digby's, Sir Thomas Pope Blount's, Archbishop Chicheley's, Archbishop Juxon's and Bishop Sanderson's pictures to Mrs. Jodrell daughter of Gilbert Sheldon or to her eldest son or childs daughter, or if none of them are surviving to Mrs. Cradock, daughter also of Gilbert Sheldon deceased, or the eldest son or daughter of any one surviving him from whose great uncle Roger Sheldon, Esq., my dear and honoured friend I received

[1] In the room off the Chapter House, Nos. 61 and 97.
[2] Probably the portrait in the Common Room, No. 158.
[3] Perhaps the unknown portrait in the house of the Regius Professor of Ecclesiastical History, No. 110.
[4] Lecture Room 2, No. 123.
[5] Old Lecture Room, No. 148.
[6] Deanery staircase, No. 165.
[7] The Hall, No. 138.
[8] The portrait in the Hall, or perhaps more probably the one in the house of the Professor of Ecclesiastical History, No. 77.
[9] Ante-Hall, No. 167.
[10] No. 6.

them.[1] I leave Mrs. Baker's formerly Whitehall's picture to her husband if living. . . .'

In a codicil dated May 10, 1728, Dr. Stratford adds: 'I leave to my old and dear friend John Drummond, Esq., now living in Norfolk Street in the Strand, the Bason and Euer left me by Mr. Watkins, and my Lord Bolinbroke's picture; I leave to his Lady Mrs. Drummond my gold studded little snuffbox, and my Lady Bolinbroke's picture. . . .'

[1] Roger Sheldon was auditor of Christ Church for many years in the seventeenth century.

XIV

PORTRAITS IN TRINITY COLLEGE

1 UNKNOWN LADY

Attributed to Hans Eworts.

Bust, three-quarters to l.; black head dress; narrow white pleated ruff edged with black; dark-brown dress with brown fur collar, and slashings tied with black points; a pink rose in the bosom; dark green background; inscribed ANNO DNI 1557 AETATIS SUAE 32. Panel (circular), 6¼ in.

On the back is written in four lines in two hands 'Queen Mary—Trin. Coll. Burs. (olim) nunc bib.' The words 'Queen Mary' and 'olim nunc bib.', are more modern than the 'Trin. Coll. Burs.' The head can have nothing to do with Queen Mary, who was forty-one in 1557. It is included and reproduced by Mr. Lionel Cust among the works of Hans Eworts. *Walpole Society*, ii, plate XXIX b.

Oxford Exhibition of Historical Portraits, 1904, No. 31*.

(*Library.*)

2 I. SIR THOMAS POPE

B. 1507 (?); Treasurer of the Court of Augmentations, 1536; Knighted, 1537; Privy Councillor, 1553; Founded Trinity College, 1555; d. 1559.

Three-quarters length,[1] standing facing the spectator; flat black

[1] In T. Warton's *Life of Sir Thomas Pope*, second edition, dated 1780, p. 164, note, five portraits of the Founder are enumerated as existing at that time in the College 'all of the same dimensions, dress, and attitude'. The first mentioned here is no doubt the one acquired in 1596, when the cost of its carriage appears in the College accounts. It is a free copy of the picture at Tyttenhanger, of which the most noticeable characteristic is the presence of the mermaid whistle.

No. II in the present list shows but slight variants. It is apparently copied freely from No. I.

No. III was painted by Francis Potter in 1637 for the Hall.

No. IV painted perhaps by Sonmans in 1665 came back to the College when 'a most high finished old portrait' was given in its place to the Picture Gallery of the Bodleian. This one (now in Duke Humphrey's Library) may be the portrait painted for the College in 1612–13, for which £3 is entered in the accounts of that year.

If we are to take Warton's description of the five portraits in College literally

cap; hair cut straight across his forehead, clean-shaven face; black satin gown[1] lined and turned back with lynx fur, long hanging sleeves opening above the elbow where the fur lining is visible; black inner dress with sleeves to the wrist, open at the neck, the collar is lined with white worked with black embroidery, and from it hang straight ties of white cord, three on each side; gold chain round shoulders on which hangs a whistle in the shape of a mermaid[2]; his r. hand holds gloves, his l. at his waist, the thumb thrust into his girdle; rings on each hand; a tablet in a red frame above to l. displays his motto QUOD TACITV VELIS NEMINI DIXERIS; below to l. are the words COLL. TRIN. Panel $45\frac{1}{2} \times 31\frac{1}{2}$ in.

On the black frame is the apparently repainted inscription THOMAS POPE MILES DECESSIT 29 JANUARIS ANNO DNI 1558 AETATIS 50.

The oldest portrait in the College, a copy from the portrait at Tyttenhanger, and probably the picture mentioned in the College accounts for the summer of 1596, when 7*s.* 10*d.* was paid 'for a box and for the carriage of a portrait of the Founder'.

Engraved by J. Faber after 1706.

Oxford Exhibition of Historical Portraits, 1904, No. 33.

(*President's House.*)

3 II. THE SAME

A copy with slight variations. Panel $48 \times 32\frac{1}{2}$ in. Perhaps the portrait mentioned by Warton as in the chapel in 1634.

An inscription on the back states that it was repaired both as to the picture and as to the frame by Dr. Ingram for Rotherfield Greys Rectory. It was apparently removed from the College in 1816, brought back by him from Greys in 1824 when he became President, and was not returned to Greys at his death; but there is nevertheless a portrait of the Founder of the usual type at Greys Rectory now. (*Entrance Lobby, President's House.*)

the fifth mentioned by him 'of the same dimensions, dress, and attitude' is not now to be found in College, for No. V is a bust portrait. Perhaps Warton's fifth is to be identified with 'Another, lately purchased, a copy of Holbein, painter unknown, in the Bursary.'

No. VI was acquired in 1821.

[1] This gown 'of black sattin faced with lucerne spots' is one of the legacies mentioned in Sir Thomas Pope's will. The white strings to the collar are to be seen in Holbein's head of Hamon le Strange, dated 1536.

[2] A whistle 'shaped like a dragon and set with stones which he commonly wore on his chain' was left to Sir Nicholas Bacon, one of his executors (T. Warton, *Life*, pp. 164, 166). The rings are described in Dr. Blakiston's *History* of the college.

4 III. THE SAME

Copy by Francis Potter.

Painted about 1637 with motto. Panel 47 × 32 in.

John Aubrey says in his account of Francis Potter 'the founder's —Sir Thomas Pope's—picture in Trinity College hall is of his copying'.[1] It is inserted in the panelling of the Hall. (*Hall.*)

5 IV. THE SAME

? *W. Sonmans.*

Copy painted at the expense of the College in 1665 for the series of portraits of the Founders of Colleges which were hung in the Bodleian Picture Gallery. In the eighteenth century this picture was taken back by the College in exchange for a 'most high finished old portrait' which was given to the University instead (vol. i, p. 14). No. IV shows a coat of arms above to l. without a motto, and is inscribed FUNDATOR. Canvas 46 × 34½ in.

Formerly in the Library of the College. (*Common Room.*)

6 V. THE SAME

Copy of the bust only. Canvas 29 × 24½ in.

(*Junior Common Room.*)

7 VI. THE SAME

Harold (?) Crease.

Small copy of the portrait at Wroxton Abbey. Greenish-grey dress; light brown gloves; motto on a red tablet above to l., grey curtain background to r. Water-colour on paper 9 × 7¾ in.

An inscription in Dr. Ingram's hand on the back states that the copy from the Wroxton picture was presented to the President and Fellows, and gives the date December 23, 1821.

It is believed to be the only copy made from the Wroxton portrait, which in turn appears to be a replica or early copy of the Tyttenhanger picture with slight variations. No. VI was probably made for the purpose of the engraving in line by J. Skelton, published by J. Wyatt, Oxford, 1821. (*President's House.*)

8 VII. THE SAME

Three-quarters length, life-sized figure in stone facing the spectator; the costume similar to that worn in the panel portrait with the mermaid whistle.

Presented to the College in 1665 by the Rev. Edward Bathurst (d. 1668). (*Over the entrance to the Hall facing the quadrangle.*)

[1] *Brief Lives*, ii. 162, and the *D.N.B.*

9 SIR THOMAS AND LADY POPE

Two whole length life-sized recumbent figures in alabaster on an altar tomb in the Chapel.

Sir Thomas has short hair cut across the forehead, clean-shaven face; small collar, plate armour over a skirt of mail; sword belt, his sword on his l. side, the hilt lost, a kidney dagger on his r.; mitten gauntlets lie beside his feet which rest upon a griffin; both hands joined in prayer on his breast.

Lady Pope[1] has a French hood over her hair which is puffed out over the temples; small pleated ruff and wrist ruffles; over-dress with standing open collar and hanging sleeves, inner tight-fitting sleeves slashed on the underside, and petticoat, the edge of the over-dress trimmed with little bows; girdle with hanging jewel or mirror; a line of jewels across the breast; hands joined in prayer on her breast; both figures wear double chains round the neck with crosses suspended.[2] Slight traces of red colour are to be seen, and gilding on the spurs, dagger hilt and straps. The griffin is fully painted.

The side of the altar tomb bears shields of arms of Pope and Pope impaling the arms of Blount, Sutton and Wichard—shields which belong to the family of the Foundress.[3] At the west end under the heads of the effigies are small figures in relief of Thomas Pope and his wife standing, holding scrolls.

The history of this tomb must be given. Sir Thomas Pope's first[4] wife, Margaret Townsend, widow of Sir Ralph Dodmer, Lord Mayor of London, died after two and a half years of married life in January 1539. She was buried with her child Alice at St. Stephen's, Walbrook, where her husband erected a tomb under which he intended that his own body should also eventually lie, and he so directed his executors in his will.[5] Stow in his *Survey of London* (ed. 1603) gives a list of monuments to various persons in this church and among them appears 'Sir Thomas Pope, first Treasurer of the Augmentations with his wife Dame Margaret'.[6] In the edition of 1633 these words occur with an amplification: 'An ancient tomb in the North Ile of the Quire, Hic jacet Thomas Pope primus Thesaurarius Aug-

[1] The face is young and rounded, and not particularly individualized. Possibly a wifely type rather than a portrait.

[2] This feature is often found on tombs of personages holding positions at Court in Henry VIII's time.

[3] Warton, p. 210.

[4] See note to No. 13.

[5] Quoted by Warton, *Life of Sir Thomas Pope*, 1780 ed., p. 158.

[6] Stow's *Survey of London*, ed. C. L. Kingsford, i. 228.

mentationum: et Domina Margareta uxor ejus; quae quidem Margareta obiit 16 die Januarii, An. Dom. 1538.'[1] Here twenty years after his wife, Sir Thomas was buried, and rested for a short time, although apparently the date of his death was not added to the inscription. It seems probable that the tomb not only bore the names of Sir Thomas and his wife, but also their effigies.[2] The whole monument perished in the Great Fire, but it was not destroyed when Elizabeth, the Founder's second wife, as it is stated, removed his body and Margaret's, and re-interred them in a vault in Trinity Chapel. This event took place at some time which is, strangely, not recorded,[3] but before 1567, when the fact of the Founder's tomb existing there is mentioned in the College accounts. It is at least certain that Elizabeth herself after twenty years of a third widowhood,[4] in November 1593, was buried in the same vault beside Sir Thomas, according to the instructions contained in her will.[5]

The inscription on the Chapel monument is as follows, beginning behind the heads of the figures and ending at their feet: 'Hic jacent corpora Thome Pope militis | Fundatoris hujus Collegii Trinitat. et dnaꝝ Elizabethe et Margarete uxorum eius qui quidem | Thomas obijt xxix die Januarii A° Dni. . . .'[6]

10 THE SAME

Plaster busts painted bronze colour, copied from the heads on the tomb. (*The Buttery.*)

11 SIR NICHOLAS BACON

B. 1509; educated at Corpus Christi College, Cambridge; attorney of Court of Wards and Liveries, 1546; Lord Keeper of the Great Seal, 1558; Knighted and made a Privy Councillor, and

[1] Stow, ed. 1633, p. 245. See also Machyn's *Diary*, Camden Soc., xlii.

[2] If this were so some of the details on the tomb as we see it to-day, e. g. the shape of the dagger and the mitten gauntlets, would be explained by their being copied from an earlier model. I owe many thanks to my friend, Mr. J. G. Mann, for help in the examination of this tomb.

[3] So Warton, *Life of Sir Thomas Pope*, p. 178. Neither is any circumstance of the kind to be found in the Churchwarden's accounts of St. Stephen's. See *Transactions, London and Middlesex*, v, pp. 327 ff.

[4] She married Sir Hugh Poulet before December 1560. He died about 1572.

[5] Quoted by Warton, p. 177.

[6] In Dugdale MS. 11, fol. 148, Bodleian Library, there is a drawing of the tomb with the inscription. It is odd that Anthony Wood, who entered the vault in 1691 when the Chapel was being taken down, saw only the bodies, or perhaps the leaden-shaped coffins, of two men and one woman, the second man being probably John Basford or Beresford, son of Elizabeth Pope in a previous marriage (Clark, *Wood's Life and Times*, iii. 364). His burial in the vault in 1567 is recorded.

received patent to exercise functions of Lord Chancellor, 1559; d. 1579.

Bust, three-quarters to r.; black cap; greyish-brown beard and moustache; white pleated ruff and cuffs; black gown lined with fur; his r. hand grasps a gold-headed staff; dark background; painted in an oval spandrel. Poker-work on wood $29\frac{1}{2} \times 24\frac{1}{4}$ in.

Apparently acquired by Dr. Ingram and bequeathed by him in 1850.

Oxford Exhibition of Historical Portraits, 1904, No. 66.

(*President's House.*)

12 MARY QUEEN OF SCOTS

Bust, facing the spectator; lace hood and veil; quilted white satin and black velvet dress; crucifix. Poker-work on wood 21×17 in.

An ordinary type of portrait similar to the picture given to the Bodleian Gallery by Alderman Fletcher in 1806, the surface of which, displaying this figure, was cleaned off in 1838 to reveal a genuine portrait of a lady of the sixteenth century. Vol. i, No. 46. Probably made by Dr. Adams.

Bequeathed by Dr. Ingram. (*President's House.*)

13 ELIZABETH LADY POPE

Elizabeth, daughter of Walter Blount of Osbaston, widow of Anthony Basford or Beresford, who died 1538; married, as his second[1] wife, January 1541, Sir Thomas Pope; associated with him in the foundation of Trinity College; after his death married in 1560 Sir Hugh Poulet of Hinton St. George, Somerset, who died 1572; d. 1593.

Three-quarters length, standing slightly to l.; red French hood edged with double row of pearls, dark-brown hair; open white black-embroidered collar; heavy pearl necklace with pendant, and girdle; black dress; red petticoat, and under sleeves slashed with white, embroidered with black, and trimmed with pearl ornaments; gold bracelets, rings on both forefingers; her hands clasped before her; dark background. Panel $35 \times 26\frac{1}{2}$ in.

Probably the portrait for which the College paid £2[2] in 1612–13, and intended as a companion picture to that of Sir Thomas, No. II. It may have been painted in Lady Pope's lifetime, and the fashion of her dress is similar to that worn by

[1] See Dr. Blakiston's *History* of the College, p. 35, where the improbable story of an early marriage and divorce of the Founder, mentioned in the *D.N.B.* as alleged by Warton, is entirely discredited.

[2] Bursar's accounts.

Queen Mary in the portrait dated 1554 belonging to the Society of Antiquaries. The panel is mentioned by Dr. Ingram as having been in the Bursary in 1780.
Oxford Exhibition of Historical Portraits, 1904, No. 62.
Old Masters, 1902, No. 162. (*Hall.*)

14 THE SAME

Copy of the above. Canvas $35\frac{1}{2} \times 27\frac{1}{2}$ in.
Made by Thomas Smith of Oxford, for Dr. Ingram. On the frame appears the name DNA ELIZABETHA POULET.
(*President's House.*)

15 THE SAME

Another copy. Canvas $35\frac{1}{2} \times 27$ in.
This was probably made for Sir Alexander Croke of Studley Priory, Oxfordshire. It was bought for £8 by Dr. H. G. Woods who presented it to the College. (*Common Room.*)

16 UNKNOWN MAN

Half length, three-quarters to l.; short dark hair, thin on the temples, slight moustache and small beard; flat pleated ruff; black dress; his l. hand holds an orange stuck with cloves; dark green background; inscribed AN°. DNi. 1602 AETATIS SUAE 42. Panel $18\frac{1}{2} \times 14\frac{1}{2}$ in.
Oxford Exhibition of Historical Portraits, 1904, No. 78*.
(*President's House.*)

17 UNKNOWN MAN

Half length, slightly to l.; short dark hair receding on the temples, dark thick beard and moustache; close ruff; black dress; his l. hand holds a small closed book; dark-green background inscribed ANO DNI 1604 AETATIS SUAE 58. Panel $18\frac{3}{4} \times 15\frac{1}{2}$ in.
Perhaps to be identified as Edward Hyndmer, born about 1545, Scholar of the College, 1561, Fellow, 1568; he was a Roman Catholic, and lived in the house of Sir R. Dormer of Wing, where he died in 1618. By his will dated in 1617 he left all his books, besides some money, to the College, and made the President and Fellows his sole executors. He also bequeathed rings to Thomas Allen and Sir Henry Savile. Considerable

similarity in this and the preceding portrait suggests the possibility that they were both painted by the same hand.

Oxford Exhibition of Historical Portraits, 1904, No. 91*.

(*President's House.*)

18 BERNARD ADAMS

B. 1566; Scholar of Trinity College, 1583; B.A. 1587; M.A. 1591; Fellow, 1588–96; Bishop of Limerick, 1604–26, of Kilfenora, 1606–17; d. 1626.

Three-quarters length, standing slightly to l.; brown moustache and beard; black square cap; deep square collar; white rochet; black chimere; his l. hand holds a book, his r. points upwards; brown background; above, to l. a glory inscribed JEHOVAH, towards which proceeding from the bishop are the words TU ME SOLUS; dated AÑO DÑI 1620 AETATIS SUAE 57. Panel $35\frac{1}{2} \times 27\frac{1}{2}$ in.

The black frame is inscribed with the name and titles of the subject.

Oxford Exhibition of Historical Portraits, 1905, No. 3.

(*President's House.*)

19 WILLIAM POPE, EARL OF DOWNE

Marcus Gheeraerts the younger.

B. 1573; of Wroxton Abbey, near Banbury; Knight of the Bath, 1603; Baronet, 1611; created Baron Belturbet and Earl of Downe, 1628; d. 1631.

Bust, three-quarters to r.; brown hair, moustache and peaked beard; lace-edged falling ruff; black dress; red ribbon of the Order of the Bath round neck; dark background; inscribed in quite modern letters across the top SIR W. POPE EARL OF DOWN AETAT: 52 A.D. 1624. Panel $24\frac{1}{2} \times 18\frac{1}{2}$ in.

Inscribed on the back 'Sir William Pope of Roxst̄. Knight of the Honorable ord. of the Bath and Barronett aetatis suae 52 A° Dñi 1624', and the signature of the painter MARCUS GHEERAE . . BRUGIENSIS FECIT.

Given to the College by Henry Kett in 1813, and formerly in the Hall.

Once in the possession of Isaac Reed when it was engraved as by Cornelius Johnson.

Old Masters' Exhibition, 1902, No. 170; Oxford Exhibition of Historical Portraits, 1905, No. 8*; Walpole Society, vol. iii, Pl. 40 A.

(*Common Room.*)

THOMAS ALLEN

Trinity College *No. 20*

RALPH KETTELL by GEORGE BATHURST

Trinity College *No. 22*

20 THOMAS ALLEN

(Plate XI.)

B. 1542(?); Scholar of Trinity College, 1561; Fellow, 1564; M.A. 1567; migrated to Gloucester Hall after 1570; d. 1632; buried in Trinity Chapel.

Bust, three-quarters to r.; bald head, white beard and moustache; flat pleated ruff; black dress; dark background; inscribed AETATIS SUAE 87, 1633. Canvas $22\frac{1}{4} \times 17\frac{1}{2}$ in.

Said to have been given by the subject to President Kettell.

On the back is written 'Thomas Allen', part of the word 'Trinity, Oxon' and 'olim Soc.'

A copy in pastel is in the Bodleian, i, No. 93; another on glass is at Oriel College.

Engraved by J. Bretherton.

Oxford Exhibition of Historical Portraits, 1905, No. 9.

(*President's House.*)

21 RICHARD RANDS

B. 1590; Scholar of Trinity College, 1605; Fellow, 1610–23; B.D. 1619; Rector of Hartfield, Sussex; Benefactor to Hartfield and Trinity College; d. 1640.

This appears to be a fabrication dating from about the first half of the eighteenth century. It is quite possible that it was then made in order that some representation of a considerable benefactor should be preserved in College. It is mentioned as hanging in the Hall by Dr. Ingram and Dean Burgon.

Oxford Exhibition of Historical Portraits, 1905, No. 19. (*Hall.*)

22 RALPH KETTELL

(Plate XI.) *George Bathurst.*

B. 1563; Scholar of Trinity College, 1579; Fellow, 1583; D.D. 1597; President, 1599; Benefactor; d. 1643.

Bust, slightly to l.; white moustache and short beard; black cap; narrow pleated ruff; black and brown dress; dark background. Canvas $13\frac{1}{2} \times 10$ in.

Said by Aubrey to have been painted from memory by George Bathurst, Fellow of Trinity, d. 1647.

On the back is written: 'Dr. Kettle, this Picture belongs to the Pres^ts Lodgings of Trin. Coll.'

Oxford Exhibition of Historical Portraits, 1905, No. 24.

(*President's House.*)

23 THE SAME

An adaptation of the above, enlarged, perhaps by Sonmans. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in. (*Hall.*)

24 ROBERT WRIGHT

B. 1560; Scholar of Trinity College, 1574; Fellow, 1581; D.D. 1597; First Warden of Wadham College; Bishop of Bristol, 1622, and of Lichfield and Coventry, 1632; d. 1643.

Half length, standing slightly to l., the head turned towards the spectator; close black cap over ears; grey hair, moustache and tuft on chin; narrow ruff and ruffles; white rochet and black chimere; his r. hand touches breast, his l. holds small book, the forefinger between the pages; inscribed ÆTATIS SUAE 72 AN° DNI 1632; shields of arms above to l. and r. Panel 41 × 33 in.

Names and titles of the subject are inscribed on the black frame, for which 16*s.* was paid by the College in 1632.

A similar portrait belongs to Wadham College which was in the Oxford Exhibition of Historical Portraits, 1905, No. 23. (*President's House.*)

25 GILBERT IRONSIDE THE ELDER

B. 1588; Scholar of Trinity College, 1605; Fellow, 1613; held various livings in Dorset and Somerset; Bishop of Bristol, 1660; d. 1671.

Three-quarters length, standing slightly to l.; grey hair falling to neck, moustache and tuft on chin; black skull-cap; wide square bands; white rochet, black chimere; both hands hold a book before him; another book on table to l.; dark background, shield of arms above to l. with motto VMBRA SUMUS.

Inscribed above and below to r., D. GILBERT IRONSIDE, BISHOP OF BRISTOL 1660 PINX^T. ÆTATIS SUAE 74 ANNO DOMINI 1662. Canvas $41\frac{1}{2} \times 35\frac{1}{2}$ in.

This portrait belonged to Wadham College with portraits of the bishop's father, Ralph (now in Oriel College), and of the bishop's son, also Gilbert, which latter remains at Wadham. It was presented by that College to Trinity in 1906. All three portraits have inscriptions which were probably painted at one time since in all three the verb 'pinxit' occurs without a nominative. Presumably they date from the very end of the seventeenth century.[1]

Oxford Exhibition of Historical Portraits, 1905, No. 106. (*Hall.*)

[1] A painter named Martin Powell, possibly the painter of these pictures, lived in Oxford at this time. He painted a portrait of Mother George, which was engraved by B. Lens. A deception piece by him, in the possession of Miss Strangways of Shapwick, a drawing of the wall of his room, shows him to have possessed some dexterity. See below, p. 197 and p. 218.

26 GILBERT SHELDON

Copy after Sir Peter Lely.

B. 1598; educated at Trinity College; M.A. 1620; Fellow of All Souls College, 1622; Warden, 1636–48; Bishop of London, 1660; Archbishop of Canterbury, 1663; Benefactor and Chancellor of the University, 1667–9; d. 1677.

Three-quarters length, seated three-quarters to l.; brown hair, slight moustache and tuft on chin; black square cap; wide square bands; white rochet; black chimere; his r. hand holds a book open on his knee, his l., holding a handkerchief, rests on the arm of his chair; architectural and curtain background, landscape through opening to l.; inscribed with the name of subject. Canvas 48 × 38¾ in.

Given to the College in 1810 by the Rev. Thomas Ford, D.C.L. of Christ Church.

A similar picture, but whole length, is in the Sheldonian Theatre.

Oxford Exhibition of Historical Portraits, 1905, No. 134.

(*Hall.*)

27 JACOB HALL

A rope dancer and acrobat; patronized by Lady Castlemaine; exhibited his skill in the streets of London; mentioned by Pepys, 1668; by others, 1679, 1683.

Half length, standing facing the spectator, the head turned three-quarters to l.; dark hair falling to shoulders; clean-shaven youthful face; falling white collar with tassels; white shirt; black drapery over his l. shoulder, held on his breast by his r. hand; dark background. Canvas 27½ × 24½ in.

Bequeathed to the College by the Rev. James Ingram, President, d. 1850.

Bought by Dr. Ingram as a portrait of the second Earl of Shaftesbury.

Oxford Exhibition of Historical Portraits, 1905, No. 145.

(*President's House.*)

28 SETH WARD

John Greenhill.

B. 1617; educated at Sidney Sussex College, Cambridge; Fellow, 1640; Savilian Professor of Astronomy at Oxford; President of Trinity College, 1659; Bishop of Exeter, 1662, of Salisbury, 1667; d. 1689.

Three-quarters length, seated three-quarters to l.; brown hair falling to neck; clean-shaven face; black skull-cap; square

bands; white rochet; black chimere; purple mantle of Chancellor of the Order of the Garter; collar and George round neck; his l. hand holds the purse, his r. rests upon a book on a table to l.; dark architectural background, view of Salisbury through opening to l. Canvas 49 × 38½ in.

Bought by the Rev. James Ingram, President, in 1834, and bequeathed by him to the College in 1850.

A similar picture is in the possession of the Corporation of Salisbury, which was commissioned by the City Council from the painter in 1673.

Oxford Exhibition of Historical Portraits, 1905, No. 170*.

(*Hall.*)

29 SIR FRANCIS WINNINGTON

B. 1634; Commoner of Trinity, 1655; entered the Middle Temple, 1656; K.C. and Attorney-General to the Duke of York and knighted, 1672; Solicitor-General, 1674; d. 1700.

Bust, slightly to l.; large white wig over shoulders; clean-shaven face; cravat closely knotted up; red dress; pale blue background. Miniature, water-colour on paper 3½ × 2¾ in.

Copy by Miss M. E. Crow made in 1911 from the original in the National Portrait Gallery, and purchased with a sum of £5 presented by the widow of the Rev. George Francis Turner, M.A., who was a commoner of the College in 1837.

(*Common Room.*)

30 RALPH BATHURST

Sir Godfrey Kneller.

B. 1620; Scholar of Trinity College, 1637; Fellow, 1640; President, 1664; built the Chapel and garden quadrangle; during the Commonwealth practised medicine in Oxford; M.D. 1654; F.R.S. 1663; Dean of Wells, 1670; d. 1704.

Bust, three-quarters to r.; brown hair falling to shoulders; clean-shaven face; black skull-cap; square bands; black gown over black dress; brown background. Canvas 29 × 23 in. (oval).

Inscribed on the back with the name and titles of the subject and the initials G. K. of the painter.

Painted in 1694 and given to the College by William Bragge, M.A. of New College, in 1809. It had been in his family from *c.* 1700.

Oxford Exhibition of Historical Portraits, 1905, No. 196*.

(*President's House.*)

31 THE SAME

W. Sonmans.

Bust, slightly to r.; long curling brown hair to shoulders, clean-shaven face; square bands; black gown over black dress; dark background; painted in an oval spandrel; inscribed to l., RAN. BATHURST COLL. TRIN: OXON. AET. SUAE 78, to r., WILL SONMAN[1] PINXIT, 1698. Canvas $28\frac{1}{2} \times 24$ in.

In Dr. Bathurst's will he bequeathes to his sister Judith 'my original Picture in an oval gilt frame drawn in little by Mr. Loggan'.[2] This likeness was taken *ad vivum* when the subject was fifty-six years old. The engraving from it was used as a basis for this portrait—No. 31—when Dr. Bathurst was much older.[3] (*Hall.*)

32 THE SAME

Bust, plaster cast, facing the spectator, the head turned three-quarters to r.; skull-cap; close curled hair, clean-shaven face; bands and gown.

Evidently taken from a death mask, the face drawn and sunken, the mouth slightly crooked. (*Library.*)

33 THE SAME

A cast similar to the last in the Common Room cupboard, another in the President's House.

34 CATHERINE OF BRAGANZA, QUEEN OF CHARLES II

Attributed to Jacob Huysman.

B. 1638; daughter of John IV, King of Portugal; married Charles II, 1662; held her Court in Oxford, 1665–6 and 1681; left England, 1692; regent of Portugal for her brother, 1704; d. 1705.

Bust, three-quarters to r.; brown hair dressed with pearls; blue robe lined with ermine over low-necked white and gold dress trimmed with jewels; pearl necklace; to r., a small crown on a table; brown background; painted in an oval spandrel. Canvas $28\frac{1}{2} \times 24$ in.

[1] The last two letters of the painter's name are hidden by the frame.
[2] From the original preserved in the University Archives.
[3] This is Thomas Warton's statement in his *Life of Dr. Bathurst*, p. 199.

Bequeathed to the College by the Rev. James Ingram, President, in 1850.

A similar picture is in the National Portrait Gallery.

Oxford Exhibition of Historical Portraits, 1905, No. 203.

(*President's House.*)

35 JOHN LORD SOMERS

J. Wilson Forster, after Sir G. Kneller.

B. 1651; entered Trinity College, 1667; Solicitor-General and knighted, 1689; Lord Chancellor and created Lord Somers, 1697; d. 1716.

Half length, seated to r., the head turned three-quarters to l.; long grey periwig, clean-shaven face; white cravat and ruffles; grey-blue velvet coat; his r. elbow rests on a table, the hand on an upright red book, his l. at his side; rock and sky background. Inscribed COPY with initials below to r. Canvas 36 × 28 in.

A modern copy from the original by Kneller now among the Kit-cat Portraits in the possession of W. Clinton Baker of Bayfordbury, Herts. Presented by R. W. Raper, Vice-President, in 1911.

The original by Kneller was engraved in 1733 by J. Faber for the Kit-cat Club, No. 26. (*Hall.*)

36 SIR CHRISTOPHER WREN

After Edward Pierce.

B. 1632; Fellow of All Souls College; Savilian Professor of Astronomy, 1661; d. 1723.

Bust, plaster copy of the marble by Edward Pierce in the Ashmolean Museum, made about 1673, and given to the University in 1737; long hair, clean-shaven face slightly turned to l.; eyes incised; loose drapery over bare neck; name and titles on the plinth. (*Library.*)

37 WILLIAM DERHAM

R. K.

B. 1657; educated at Trinity College; Vicar of Wargrave, 1682, of Upminster, Essex, 1689; F.R.S. 1702; Canon of Windsor, 1716; d. 1735.

Bust, three-quarters to r.; grey hair falling to neck; clean-shaven face; bands; black dress; dark background; painted in an oval spandrel; dark background; inscribed AETAT: 41: A°. D^NI 1698. Canvas 29 × 24½ in.

Inscribed on the back with the name, title, and age of the subject, the date, 1698, and signature of the painter R. K. PINX.
The identity of the painter R. K. has not been discovered.
An older looking but similar portrait hangs in the Bodleian Gallery; another in the Wellesley Collection was engraved by 'J. Green, Oxon del. Geo. Vertue'.
Oxford Exhibition of Historical Portraits, 1906, No. 34.

(*Hall.*)

38 UNKNOWN MAN

Half length, slightly to l.; grey periwig falling to shoulders; clean-shaven face; lace cravat and ruffles; crimson coat embroidered with gold: crimson drapery over his l. shoulder; his l. hand holds a roll of maps on a table before him; dark background; painted in an oval spandrel. Canvas 34 × 28½ in.
Probably bequeathed by Dr. Ingram, 1850.
A curiously analogous portrait of Johann Georg Keysler, F.R.S., was engraved by Christian Fritsch in 1751. The print [1] shows a man in middle life holding a roll of maps in much the same dress and wig as is worn by the 'unknown man'. A curl on each shoulder, however, is turned up and tied with ribbon, a detail not to be found in this portrait, and there are bookshelves behind to r. The face of Keysler is less distinguished and vigorous than the Trinity 'Geographer', and there is not likeness enough to allow of an identification.
Oxford Exhibition of Historical Portraits, 1906, No. 110.

(*President's House.*)

39 THOMAS ROWNEY

After Adrien Carpentier.

B. 1693; member of St. John's College and of the Inner Temple; succeeded his father as M.P. for the City of Oxford 1722, and sat for it in six Parliaments; Benefactor to the City; d. 1759.
Three-quarters length, standing three-quarters to l.; white wig falling to shoulders, clean-shaven face; white neckcloth, ruffles, and frilled shirt; grey velvet coat; blue waistcoat embroidered with gold; his r. hand is thrust into the breast, the l. gloved and holding glove hangs by his side; cocked hat under his l. arm; crimson curtain background. Canvas 46 × 32 in.
The frame is inscribed Thomas Rowney, Arm. Benefactor, 1687.
This is a slightly reduced copy of the portrait signed and dated *A Carpentier P:, A°. 1745* in the Town Hall. The inscription

[1] Hope Collection, among *Foreign travellers.*

on the frame, however, refers to Thomas Rowney the father, burgess for the city 1695–1722, who died in 1727. He was at one time steward of the College manors, and gave to Trinity in 1687 the advowson of the Rectory of Rotherfield Greys, near Henley.[1] The copyist no doubt confused the two portraits of the Rowneys at the Town Hall, and did not know of the signature and date upon the later one. The error would be the more easily made because this portrait has been engraved as a portrait of the elder Rowney. (*President's House.*)

40 SIR JOHN WILLES

T. Hudson.

B. 1685; entered Trinity College, 1700; D.C.L. and Fellow of All Souls, 1710; Attorney-General, 1734; Chief Justice of Common Pleas, 1737; d. 1761.

Three-quarters length, seated slightly to l.; long grey wig; clean-shaven face; white bands and ruffles; Judge's scarlet and miniver robes, with gold chain of Chief Justice of the Common Pleas; his l. hand rests on an upright volume labelled REGISTRUM to be seen with writing materials on a table to r., the r. on arm of chair; inscribed to l. T. HUDSON PINXIT; architectural background, pillar to l. Canvas 49 × 39½ in.

Bought by Dr. H. G. Woods in 1892–3 from Mr. F. O. White of 41 Arundel Square, Barnsbury.

Engraved by Faber after Hudson in 1744.

A similar picture is in the National Portrait Gallery and a copy at All Souls College. (*Hall.*)

41 JOHN CARNE

(PLATE XII.) *George Huddesford.*

B. 1724 (?); entered Hertford College, 1740; Scholar of Trinity College, 1744; Fellow, 1751–78; D.D. 1760; d. 1798.

Half length, slightly to r.; white bushy wig, clean-shaven face; bands; black gown and cassock; his r. hand held before him; dark greenish-grey background. Canvas 23½ × 19¾ in.

Inscribed on the back with the name of the subject and signature of the painter G. HUDDESFORD PINX. 1774.

The portrait formerly hung in the Hall.

Oxford Exhibition of Historical Portraits, 1906, No. 86.

(*President's House.*)

[1] See the *History of the College*, by the President, Dr. Blakiston, p. 182.

JOHN CARNE by GEORGE HUDDESFORD

Trinity College *No. 41*

JAMES FORD by W. M. BENNETT

Trinity College *No. 57*

W. S. LANDOR by C. BRANWHITE

Trinity College *No. 60*

42 WILLIAM PITT, EARL OF CHATHAM

A copy after William Hoare.

B. 1708; Commoner of Trinity College, 1726–7; Prime Minister, 1756–61, again in 1766 with intervals of illness until 1768; created Earl of Chatham, 1766; d. 1778.

Bust, three-quarters to l.; white wig falling down back; clean-shaven face; white neckcloth; rust-red coat and waistcoat; three-cornered hat under his l. arm; warm grey background; painted in an oval spandrel. Canvas 29 × 24 in.

Resembling, but not exactly, the head in the three-quarters length picture in the National Portrait Gallery.

Bequeathed to the College by Dr. Ingram, who bought the portrait for 23 guineas from a dealer, Mr. W. Pymont, in 1832.

Oxford Exhibition of Historical Portraits, 1906, No. 97.[1] (*Hall.*)

43 THE SAME

Half length, seated to l.; white wig falling down back, neckcloth and lace cravat; chocolate-brown coat; his l. hand holds a roll of paper inscribed MILITIA BILL 1756; dark background. Canvas 29 × 24 in.

Presented to the College for the Hall by the Rev. Henry Kett, B.D., Fellow, in 1822. On the letter presenting this portrait is a note by Dr. Wilson stating that it was replaced in the Hall in 1850 by another portrait of the subject bought by Dr. Ingram. On the same authority it is said to have been painted by Mr. Joseph Smith from a mezzotint engraving.

(*Junior Common Room.*)

44 GEORGE HUDDESFORD, JOHN FFOLLIOTT, AND JOSEPH DAVIE

J. Miller.

George Huddesford, b. *c.* 1750; entered Trinity College, 1768; B.A. from New College, 1779.

John Ffolliott, b. *c.* 1733; entered Trinity College, 1751; B.A. 1755; M.A. 1762.

Joseph Davie, b. *c.* 1747; Scholar of Trinity College, 1765; M.A. 1770; Fellow, 1774; Vicar of Navestock, Essex, and D.D. 1788; d. 1792.

A landscape scene from Don Quixote at the entrance to a building,

[1] The gift was wrongly attributed to Henry Kett in the Catalogue of the Exhibition.

with three small whole length figures representing the Don (J. Ffolliott), Sancho Panza (G. Huddesford), and the Porter (J. Davie), in conversation, all in fancy dress. Canvas 29 × 35½ in. The frame is inscribed with the names of the subjects and 'J. Miller, pinx'.

Restored in 1822 by William Cowderoy, janitor of the Bodleian Gallery, and author of a catalogue of the pictures published in 1806. The painter is perhaps John Miller, who exhibited landscapes with figures between 1782 and 1785.

(*President's House.*)

45 SAMUEL JOHNSON

Attributed to Frances Reynolds.

B. 1709; entered Pembroke College, 1728; published the *Rambler*, 1750–2; *Dictionary of the English Language*, 1755; M.A. 1755; LL.D. 1775; visited Oxford, 1754, 1776, 1782, and 1784; d. 1784.

Bust, facing the spectator, the head turned three-quarters to l.; white wig, clean-shaven face; white neckcloth; brown coat and waistcoat; dark clouded background. Canvas 25 × 21½ in. (arched top).

Possibly the portrait painted in 1783 by Miss Frances Reynolds, sister of Sir Joshua, which is said to have been an oil-painting of the dimensions of the present picture.

Given to the College by Dr. Robinson Duckworth, Fellow, in 1865.

Oxford Exhibition of Historical Portraits, 1906, No. 108*.

(*Common Room.*)

46 THOMAS WARTON

Sir Joshua Reynolds.

B. 1728; Scholar of Trinity College, 1745; B.A. 1747; Fellow, 1752; Professor of Poetry, 1756–67; B.D. 1767; Camden Professor of Ancient History, and Poet Laureate, 1785; d. 1790.

Half length, seated slightly to l.; grey wig, clean-shaven face; white cravat and wristbands; dark grey coat and waistcoat; his l. hand rests on the arm of his chair; crimson curtain background. Canvas 29½ × 24½ in.

Painted, and exhibited at the Royal Academy, 1784.[1]

[1] While greatly admiring most of Sir Joshua's portraits Edmund Malone did not consider this or the portrait of Dr. Warton 'like'. Prior's *Malone*, p. 383.

Bequeathed to the College by Thomas Penrose, 1851.
Engraved by C. H. Hodges, 1784.
Oxford Exhibition of Historical Portraits, 1906, No. 119*. Reproduced in *Historical Portraits*, iii. (*Common Room.*)

47 THE SAME

Copy by Amelia M. Curran.

Full-sized copy of the above. Canvas 29 × 23½ in. A label on the back has the following note 'For the Principal and Fellows of Trinity Coll. Oxford this copy by Amelia M. Curron (*sic*) of the portrait by Sir Joshua Reynolds of Thomas Warton (late Poet Laureat) from Mary Charlotte Saunders,[1] great niece of Mr. Thomas Warton August 1835'. (*President's House.*)

48 THE SAME

Copy by J. Rising.

Copy of head only of Reynolds's portrait. Canvas 17 × 13½ in. Inscribed on the back 'T. Warton, Rising pinxt'.

No doubt John Rising (d. 1813) whose copy from Gainsborough's portrait of Sir William Blackstone in the Bodleian Gallery is dated 1808. The portrait was purchased in 1809 for £10 10*s.* (*Hall.*)

49 THE SAME

Copy by Joseph Fisher.

Small copy of the same portrait, in a frame with No. 51. Water-colour on paper each 7¾ × 6 in. (*President's House.*)

50 FREDERICK NORTH, EARL OF GUILDFORD

After Nathaniel Dance Holland.

B. 1732; entered Trinity College, 1749; Chancellor of the Exchequer, 1770; also Prime Minister, and K.G. 1772; succeeded as second Earl of Guildford, 1790; d. 1792.

Half length, seated three-quarters to l., the head looking up; grey wig curled over the ears; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over red coat; ribbon of the Garter across breast; his l. arm rests on arm of his chair; dark background. Canvas 29 × 24½ in.

[1] Mrs. Saunders was the daughter of Colonel James Morgan, and his wife Mary, who was Joseph Warton's eldest daughter. The portrait, she states in her letter, was given to her by the copyist.

A copy probably from the original portrait at Wroxton, bought by Dr. Ingram in 1817 at the cost of £21, and presented by him to the College. (*Hall.*)

51 JOSEPH WARTON

Joseph Fisher after Sir Joshua Reynolds.

B. 1722; educated at Oriel College; D.D. 1768; head master of Winchester College, 1766; d. 1800.

Half length, slightly to l.; white bushy wig, clean-shaven face; bands; black gown and cassock; his r. hand before him; water-colour on paper in one frame with No. 49; each $7\frac{3}{4} \times 6$ in.

Copy by Joseph Fisher from the original in the Ashmolean Museum which was bequeathed to the University by the Rev. Thomas Penrose. It was engraved by J. R. Smith in 1777.

(*President's House.*)

52 BENNETT LANGTON

B. 1737; entered Trinity College, 1757; created M.A. 1765; D.C.L. 1790; a friend of Dr. Johnson, and an original member of the Literary Club, 1764; d. 1801.

Bust, plaster, facing the spectator; hair tied in a queue, clean-shaven face; no drapery. (*Library.*)

53 JOSEPH CHAPMAN

After Lewis Vaslet.

B. 1743; Scholar of Trinity College, 1760; Fellow, 1769; President, 1776; D.D. 1777; Vice-Chancellor, 1784–8; d. 1808.

Bust to r.; white bushy wig, clean-shaven face; bands; black gown and scarf over black cassock; grey background. Water-colour on paper, oval, $8\frac{1}{2} \times 7\frac{1}{2}$ in.

A copy by Alexander Macdonald made for Dr. H. G. Woods of an original by Lewis Vaslet in the possession of W. T. Girdlestone (of Sedgley House, Rhyl), great-grandson of the subject.

A similar portrait by Vaslet is in the possession of Mrs. F. P. Morrell, dated 1790. (*President's House.*)

54 BROWNLOW NORTH

Copy by William Dixon after Henry Howard.

B. 1741; entered Trinity College, 1760; Fellow of All Souls College and D.C.L. 1770; Bishop of Coventry and Lichfield, 1771, of Worcester, 1774, and of Winchester, 1781; d. 1820.

Three-quarters length, seated almost facing the spectator; short

white wig, clean-shaven face; bands; blue mantle as Prelate of the Order of the Garter over rochet and silk tippet, and badge and collar; both hands rest on the arms of his chair; dark background, opening to r. with view of sky and building. Canvas 55 × 42 in.

Inscribed on the back 'Copied from the original at All Souls by William Dixon 1864 aged 17 years', and presented to the College by Thomas Short, B.D. (who d. 1879). The original was exhibited at the Royal Academy in 1818.

(*Gallery of Hall.*)

55 THOMAS LEE

B. *c.* 1761; Scholar of Trinity College, 1778; Fellow, 1784–1808; D.D. and President, 1808; Vice-Chancellor, 1814–18; d. 1824.

Bust, plaster, slightly to l.; short hair, slight whiskers; incised eyeballs; classical drapery. Inscribed THOMAS LEE S.T.P. NUPER PRESIDENS. D.D. HENRICUS KETT B.D. (*Library.*)

56 RICHARD BRADLEY

Thomas Kirkby.

'Fifty years servant of Trinity College Oxford'; d. *c.* 1830.

Bust to r., the head turned towards the spectator; short grey hair, clean-shaven face; white neckcloth and shirt frill; black high collared coat and pale yellow waistcoat; Lord North's 'helmet cup' on table to r. Canvas $29\frac{1}{2} \times 24\frac{3}{4}$ in.

On the back of the canvas is the name of the painter and the date 1825.

Engraved by Albert Hoffay in 1826, with the inscription quoted above.

Now in a very decayed condition, and kept in a store-room.

57 JAMES FORD

(Plate XII). *William Mineard Bennett.*

B. 1779; Scholar of Trinity College, 1798; Fellow, 1806–31; Vicar of Navestock; antiquary and collector; Founder of Ford's Lectureship in English History; benefactor also to Trinity College; d. 1850.

Half length, seated three-quarters to r.; grey hair, slight whiskers; white neckcloth; grey double-breasted coat with high collar; the l. arm rests on table, the r. hand on his knee; signed and dated on ledge of table W. M. BENNETT 1844. Pencil and water-colour drawing on paper $9 \times 7\frac{1}{2}$ in.

On the back is written: 'Rev. James Ford, Benefactor, drawn by ... Bennet'. (*Common Room.*)

58 JAMES INGRAM

Stephen Hewson.

B. 1774; Scholar of Trinity College, 1794; Fellow, 1803–17; Rawlinson's Professor of Anglo-Saxon, 1803–8; Keeper of the University Archives, 1815; President of Trinity, and D.D. and F.S.A. 1824; d. 1850.

Bust, three-quarters to l.; powdered hair; neckcloth and cravat tied in a bow; frilled shirt; black coat; dark background; signed and dated to l. s. HEWSON 1803. Canvas, oval, 12 × 9½ in.

Probably bequeathed by the subject, 1850. (*President's House.*)

59 THE SAME

(PLATE XIII.) *Thomas C. Thompson.*

Half length, seated three-quarters to l.; grey hair, clean-shaven face; white collar, stock, and bands; black and scarlet D.D. gown and scarf; his r. hand holds a book labelled THE PATRIOT QUEEN,[1] his l. a paper knife; red curtain background; view of Trinity College Chapel Tower through opening to l. Canvas 35 × 27½ in.

Bequeathed by the subject. (*President's House.*)

60 WALTER SAVAGE LANDOR

(PLATE XII.) *Charles Branwhite.*

B. 1775; entered Trinity College, 1793; author; lived at Bath from 1838 to 1858; d. 1864.

Bust, seated, three-quarters to l.; head bald in front, thick hair behind, slight whiskers; black stock and waistcoat, large collared coat. Paper, Indian ink drawing, oval, 6 × 5 in.

On the back is written 'Walter Savage Landor. Taken in Indian Ink for Mr. Joseph Cottle by Branwhite of Bristol 1847.'

Purchased from Messrs. George of Bristol.

(*Fellows' Smoking-room.*)

61 ISAAC WILLIAMS

W. H. Cubley.

B. 1802; Scholar of Trinity College, 1822; Fellow, 1831–42; B.D. 1839; Vice-President, 1841; Tractarian and poet; d. 1865.

Half-length, seated facing the spectator; black skull cap; grey

[1] *The Patriot Queen*, a pamphlet by Sir Alexander Croke, published anonymously in London in 1838, was dedicated to Queen Victoria. The author presented a copy to Dr. Ingram, which is preserved among his books in the College. The portrait was probably painted about the same year.

whiskers; white collar; stock and tie; black coat and waistcoat; he holds an open book on his knee, turning a page with his r. hand; plain dark-brown background. Canvas 39 × 32 in.

Painted about 1859 by W. H. Cubley of Newark, and presented to the College in 1902 by Mrs. Maria Nevile, widow of the Rev. Charles Nevile, scholar, 1836–41. W. H. Cubley exhibited at the Royal Academy between 1863 and 1878. (*Hall.*)

62 THOMAS SHORT

William Foxley Norris.

B. *c.* 1789; Scholar of Trinity College, 1808; Fellow, 1816; Rhetoric Lecturer, 1822; B.D. 1826; Vice-President; d. 1879.

Bust in profile to l.; short hair, whiskers and spectacles; collar and stock; waistcoat with high collar; coat; inscribed RHETORIC LECTURE 1846; signed with initials W. F. N. Pencil on paper $5\frac{1}{2} \times 4$ in. (*President's House.*)

63 JOHN HENRY NEWMAN

After W. W. Ouless.

B. 1801; Scholar of Trinity College, 1818; Fellow of Oriel, 1822–45; Hon. Fellow of Trinity, 1877; Cardinal, 1879; d. 1890.

Bust, nearly in profile to r.; scarlet skull cap; white hair, clean-shaven face; white Roman collar and scarlet stock just showing beneath black cassock with cape buttoned and edged with red; red sash; gold chain holding cross on his breast; plain background; inscribed below to l. COPY BY B. PERCIVAL '87 OF PICTURE BY W. W. OULESS, 1881.[1]

Painted and given to the College in 1887 by Miss Bessie Percival (now Mrs. Basil Johnson). (*Hall.*)

64 THE SAME

A. Broadbent.

Bust, copper, facing the spectator; hair over forehead, clean-shaven face; wide cardinal's cape buttoned up the front over Roman collar, just showing; eyes incised; inscribed to r. PRESENTED BY D. LAMOTTE ESQ., M.A., to l. A. BROADBENT, SCULPTOR 1915.

The donor is a member of the College.

Exhibited at the Royal Academy, 1915; also at Art Exhibition of Liverpool. It was placed in its present position in the autumn of 1916. (*In the Garden.*)

[1] The original portrait in Oriel Common Room bears two dates, 1880, the year in which it was exhibited in the Royal Academy, and 1881.

65 THE SAME

Thomas Woolner.

Bust, plaster, facing the spectator; hair brushed partly over forehead, clean-shaven face; low collar and high-collared coat, fastened with a single button; inscribed T. WOOLNER SC. 1866.

A similar cast is in the National Portrait Gallery. The original marble is at Keble College. (*Common Room.*)

66 EDWARD AUGUSTUS FREEMAN

Hubert Vos.

B. 1823; Scholar of Trinity College, 1841; Fellow, 1845–7; M.A. 1848; D.C.L. 1870; Regius Professor of Modern History, 1884; d. 1892.

Half length, seated almost in profile to l.; grey hair, long grey beard and moustache; white collar; full dress D.C.L. gown over dark clothes; his r. hand rests on a table on which are books, his l. on the arm of his chair; bookshelves in background; signed and dated below to r. HUBERT VOS '89. Canvas 39 × 29 in.

Painted for the College by means of a special benefaction. (*Hall.*)

67 THOMAS LEGH CLAUGHTON

G. P. Jacomb-Hood.

B. 1808; Scholar of Trinity College, 1827; Fellow, 1832–42; Professor of Poetry, 1852–7; Bishop of Rochester, 1867, of St. Albans, 1877; d. 1892.

Half length, seated slightly to l.; the head turned towards the spectator; white hair and whiskers; roundish white collar; white rochet and black chimere, scarf and wrist ties; scarlet D.D. hood; white cross of the order of St. John of Jerusalem at neck; his hands clasped on his knees; dark background; shield of arms to r. Canvas 34 × 28 in.

Exhibited at the Royal Academy in 1890.

Painted for the College by means of a special benefaction. (*Hall.*)

68 WILLIAM ALEXANDER GREENHILL

A. E. L. Rosti.

B. 1814; Commoner of Trinity College, 1832; D.M. 1840; Physician to the Radcliffe Infirmary, and practised medicine in Oxford; writer and philanthropist; d. 1894.

Bust, coloured bronze, facing the spectator; short hair, beard and

ROBINSON ELLIS by G. P. JACOMB-HOOD

Trinity College *No. 74*

WILLIAM STUBBS by C. W. FURSE

Trinity College *No. 70*

JAMES INGRAM by T. C. THOMPSON

Trinity College *No. 59*

moustache; incised eyes; gown over frock coat; collar and tie; signed to r., A. E. L. ROSTI.
Given to the College by the daughter of the subject. (*Library.*)

69 ROUNDELL PALMER, EARL OF SELBORNE

E. M. Busk.

B. 1812; Scholar of Trinity College, 1830; D.C.L., Fellow, then Hon. Fellow of Magdalen; Solicitor-General, 1861; Lord Chancellor, and Baron Selborne 1872; Earl, in 1882; d. 1895.
Half-length, seated slightly to r.; long wig, slight grey whiskers; white collar; long lace cravat; black and gold robes of a Lord Chancellor; dark crimson background; signed with initials E. M. B. below to r. Canvas 30 × 25 in.
Painted for the College in 1889 by means of a special benefaction.
Exhibited at the Royal Academy in 1889. (*Hall.*)

70 WILLIAM STUBBS

(PLATE XIII.) *C. W. Furse.*

B. 1825; entered Christ Church, 1844; Fellow of Trinity College, 1848; Regius Professor of Modern History, 1866; Bishop of Chester, 1884, of Oxford, 1888; d. 1901.
Half-length, standing three-quarters to r., the head turned towards the spectator; white hair and whiskers; in robes as Chancellor of the Order of the Garter over white rochet, with badge and collar; his r. hand by his side, his l. holds cord of his mantle; plain dark grey background; signed and dated above to r. C. W. FURSE, 1892. Canvas 35½ × 27 in.
Painted for the College by means of a special benefaction.
Exhibited at the Royal Academy in 1892. (*Hall.*)

71 GEORGE RAWLINSON

J. Wilson Forster.

B. 1812; commoner of Trinity College, 1834; Fellow of Exeter College, 1840; Camden Professor of Ancient History, 1861–89; Canon of Canterbury, 1872; an oriental scholar; d. 1902.
Half-length, seated three-quarters to l. at a table; white hair and beard under his chin, clean-shaven face; scarlet D.C.L. gown over black clothes; both hands rest on a book in which he is writing, the table covered with books and papers; plain dark background; shield of arms above to l.; signed and dated below to r. J. WILSON FORSTER, 1897. Canvas 34½ × 27 in.
Presented to the College by the subject. (*Hall.*)

72 RALPH ROBERT WHEELER, LORD LINGEN

G. P. Jacomb-Hood.

B. 1819; Scholar of Trinity College, 1837; Fellow of Balliol, 1841; K.C.B., D.C.L., Hon. Fellow of Trinity, 1886; d. 1905.

Three-quarters length, seated to l., the head turned towards the spectator; grey hair and whiskers; black dress clothes with white tie; scarlet ribbon with badge of a K.C.B. round his neck, star on his breast; both hands rest on the arms of his chair; dark background; shield of arms above to l.; signed and dated below to r. J. P. JACOMB-HOOD 1896. Canvas $45\frac{1}{2} \times 35\frac{1}{2}$ in.

Painted for the College and presented by a body of twenty-five subscribers in 1896. (*Hall.*)

73 HENRY FRANCIS PELHAM

Sir Hubert von Herkomer.

B. 1846; Scholar of Trinity, 1865; Fellow of Exeter College, Camden Professor of Ancient History, 1889, and Fellow of Brasenose College; President of Trinity, 1897; F.B.A. 1902; d. 1907.

Three-quarters length, seated three-quarters to l., the head turned facing the spectator; dark hair, short brown beard and moustache; white collar; red tie; black M.A. gown over dark clothes; watch and chain; both hands on his cap which rests on his knees; dark brown background; signed and dated below to r. H. H. '93. Canvas $42\frac{1}{4} \times 33\frac{1}{2}$ in.

Painted by the artist when Slade Professor, before his class, and purchased by subscribers for the College in 1907. (*Hall.*)

74 ROBINSON ELLIS

(PLATE XIII.) *G. P. Jacomb-Hood.*

B. 1834; scholar of Balliol College; Fellow of Trinity, 1858; Vice-President, 1878–93; University Reader in Latin, 1883; Corpus Professor of Latin, 1893; Hon. Fellow of the College, 1894; d. 1913.

Three-quarters length, seated facing the spectator; college cap; light brown moustache and beard; white shirt, dark tie; black M.A. gown over black coat, grey trousers; both hands on a closed book, inscribed CATULLUS R. ELLIS on the upper edges, which rests on his knee; plain dark background; signed and dated in red below to r. G. P. JACOMB-HOOD 1889. Canvas $34\frac{1}{4} \times 26\frac{1}{2}$ in.

Painted for the College in 1889 as a gift from Dr. H. G. Woods. Exhibited at the Royal Academy in 1890. (*Hall.*)

75 THE SAME

Leslie Ward.

Whole length figure walking in profile to r.; college cap; brownish beard and moustache; M.A. gown over black clothes; both arms full of books; signed SPY. Paper, water-colour drawing $13\frac{3}{4} \times 7\frac{3}{4}$ in. Published in *Vanity Fair.*

Given to the College in 1914 by Theobald Mathew, M.A., Commoner in 1884. (*Fellows' Smoking-room.*)

76 ROBERT WILLIAM RAPER

G. P. Jacomb-Hood.

B. 1842; Scholar of Trinity College, 1861; Fellow of Queen's College, 1865; Fellow of Trinity, 1871; Vice-President, 1894; d. 1915.

Three-quarters length, standing slightly to l.; white hair, beard, and moustache; turned-down collar and dark tie; dark clothes; both hands by his sides. Black and white and red chalk on paper $20\frac{1}{2} \times 13\frac{1}{2}$ in. (*Common Room.*)

77 THE SAME

The same drawing but without colour. Chalk on paper 12×12 in. Both drawings were made in 1916 from memory, snapshots, &c. (*Fellows' Smoking-room.*)

78 THE SAME

Bryan Hatton.

Bust almost facing the spectator, head very slightly to r.; thick grey hair; brownish-grey beard and moustache; white collar, red tie, brown coat; warm dark background. Oil sketch, head only finished by the artist. Canvas 14×20 in.

Painted in 1914; Bryan Hatton, Commoner of the College, 1905, and Lieut. in the Worcestershire Yeomanry, was killed in action at Katia, Sinai, April 23, 1916.

Given to the College by H. C. Moffatt in 1919. (*Common Room.*)

79 HENRY GEORGE WOODS

H. Harris Brown.

B. 1842; Scholar of Corpus Christi College, 1861; Fellow of Trinity, 1865; Bursar and Tutor; President, 1887–97; Hon. Fellow, 1897; Master of the Temple, 1904; d. 1915.

Three-quarters length, seated three-quarters to l.; brown hair, lighter brown beard and moustache; white collar, full dress

D.D. gown over black clothes; his r. elbow rests on a table, the hand raised and supporting his head, the l. hand holds a book; signed and dated in red above to l. H. HARRIS BROWN 1899; plain dark background. Canvas 39 × 32 in.

Painted for the College by means of a special benefaction in 1899. (*Hall.*)

80 JOHN PERCIVAL

Hugh Riviere.

B. 1834; Scholar of Queen's College, 1854, and Fellow, 1858; Head master of Clifton College, 1862, of Rugby, 1887; President of Trinity College, 1878–87; Hon. Fellow, 1891; Bishop of Hereford, 1895; d. 1918.

Three-quarters length, standing facing the spectator, the head turned three-quarters to r.; white hair; clean-shaven face; round white collar; bishop's coat and apron; his r. hand touches with his finger tip a large writing table behind him laden with books and papers, his l. at his side; dark background; signed and dated below to r. H. RIVIERE 1899. Canvas 59 × 35½ in.

Presented to the College by Dr. H. G. Woods, President, 1887–97.

Exhibited at the Royal Academy in 1899. (*Hall.*)

81 ALBERT VENN DICEY

D. Laugée.

B. 1835; commoner of Balliol College; Fellow of Trinity, 1860–73, of Balliol, 1886, of All Souls, and Vinerian Professor of English Law, 1882–1909; D.C.L.; Hon. Fellow of the College; d. 1922.

Half length, seated slightly to r., the head turned facing the spectator; thick dark hair, parted on his l. side; clean-shaven face; turned-down collar, shirt, and black tie; dark clothes; his hands clasped before him. Canvas 29½ × 24½ in.

The names of the subject and the painter are written on a label pasted on the back of the picture.

Painted in 1873–4, and presented to the College by Professor and Mrs. Dicey in 1901.

Exhibited at the Royal Academy in 1873. (*Hall.*)

82 JAMES VISCOUNT BRYCE

J. Wilson Forster.

B. 1838; Scholar of Trinity College, 1857; Fellow of Oriel, 1862; Regius Professor of Civil Law, 1870; Hon. Fellow of Trinity, 1894; created a viscount, 1914; D.C.L., O.M., P.B.A.; d. 1922.

Half length, seated to r.; grey hair, moustache, and beard; turned-down collar, dark blue tie in a ring; D.C.L. full-dress gown over dark clothes; both hands on an open book lying on a wooden table in front of him; the attitude is as though lecturing; dark background; signed and dated below to l. J. WILSON FORSTER 1899. Canvas 35 × 25½ in.

Painted for the College in 1899 by means of a special benefaction. (*Hall.*)

83 RANDALL THOMAS DAVIDSON

Hugh Riviere.

B. 1848; Commoner of Trinity College, 1867; Dean of Windsor, 1883; Bishop of Winchester, 1895; Archbishop of Canterbury, 1903; G.C.V.O. 1904; Hon. Fellow of the College.

Three-quarters length, seated sideways to l. in an arm-chair, the head turned towards the spectator; bald head; white hair; clean-shaven face; scarlet D.D. habit over white rochet; black silk tippet on which is the star of his Order; cross on black ribbon round neck; his r. hand on his knee, his l. on the back of his chair holds college cap, rings on both; dark background; signed and dated below to r. H. RIVIERE 1905. Canvas 50 × 40 in.

Painted in 1905 for the College, and presented by about sixty-six subscribers.

Exhibited at the Royal Academy in 1905. (*Hall.*)

84 BERNARD JOHN SEYMOUR, LORD COLERIDGE

Dampier May.

B. 1851; commoner of Trinity College, 1871; succeeded as second baron, 1894; Judge of the High Court, 1907; Honorary Fellow of the College.

Half length, seated facing the spectator; long judge's wig; clean-shaven face; collar and lace bands; black gown edged with miniver of a Judge of Appeal; his r. hand rests on an open book on a table before him; dark background; coat of arms above to r. Canvas 35½ × 27½ in.

Painted in 1914 and presented to the College by the subject. (*Hall.*)

85 ALEXANDER JOSIAH WEBBE

Cecil Cutless.

B. 1855; commoner of Trinity College, 1874; Q.C. 1893; Cricketer; late Captain of the Middlesex Eleven.

Three-quarters length, standing facing the spectator; short brown

hair and moustache; white flannel shirt and trousers, long striped I Zingari (?) tie; pale greenish background. Water-colour on paper, signed CECIL CUTLESS, $11\frac{1}{4} \times 8$ in.

Given to the Junior Common Room. (*Junior Common Room.*)

NOTE

A portrait by Dr. Daniel Whitby, Fellow of the College in 1664, D.D. in 1672, and chaplain to Bishop Seth Ward, who died in 1726, seems to have been presented to the College by H. J. Combs, of 4 Laurence Pountney Hill, in 1844. It was said to have been in the family of Dr. Whitby for upwards of sixty years.[1]

This picture is now nowhere to be found.

I have to record my thanks to the President, Dr. Blakiston, for help in this section.

[1] Note by the President.

XV

PORTRAITS IN ST. JOHN'S COLLEGE

INTRODUCTORY NOTE

The collection of pictures preserved in the Lodgings at St. John's College claims a few words of special notice. Here alone among College houses complete inventories of the paintings were periodically made. In all six lists remain. They are dated 1728, 1742, 1744–8, 1748–57, 1767, and 1872. Hence it is possible to learn how the collection grew. One must not look chiefly for local history or associations. The most remarkable portraits have nothing to do with the College or with Oxford; they have been brought together and preserved on other, almost accidental, grounds. The group of strictly college portraits—i.e. the Founder, his sister, and a few of the very distinguished men who have held the office of President—existing at the beginning of the eighteenth century, had lost all names and individuality when the first inventory of them was drawn up on the death of the President, Dr. Delaune, in 1728.[1] In a list of fifteen only King Charles I was recognized. Dr. Holmes, who followed, made, in 1742, a careful schedule [2] of the whole collection, which by that year had been greatly augmented by him. He denoted by initials those pictures which 'belong to the College', and those which he had acquired, and intended to give to the College 'for the use of my Successors'. Here some of the college portraits, as Juxon, Buckeridge, and Mews, are identified. Other names, such as Colonel Neville and the Duchess of Queensberry are obviously the designations given to the pictures, with or without authority, when they came to St. John's. The difficulty of sorting the portraits into categories in regard to provenance is increased because Dr. Holmes left to the Lodgings by his will, besides the heads of the Founder,

[1] Inventory preserved in the Lodgings.
[2] Inventory in Dr. Holmes's hand with notes by Dr. Derham, preserved in the Lodgings.

Laud, Mews, Juxon, and a bust of Laud, only the pictures then hanging on the staircase. The rest of his acquisitions, and among them some of the most interesting in the house, were bought in by Dr. Derham, his successor, and by him bestowed upon the College. But Dr. Holmes, as Dr. Derham points out,[1] confused his own and College property in the case of the small heads of Laud, Mews, and Juxon, and bequeathed to the Lodgings pictures which were already in the possession of the President for the time being.

Dr. Holmes was a friend and correspondent of that very loyal member of St. John's, Dr. Rawlinson. He apparently shared the latter's taste for pictures and picture buying, and often acted as the channel by which Rawlinson sent his many gifts to the University, one of which, indeed, he seems to have intercepted. Some letters from Dr. Holmes to Dr. Rawlinson are to be found in the Bodleian, and the passages relating to pictures are worth quoting in full.

'Oxon June 22 1734 . . . Yesterday I receiv'd ye pictures and two boxes of books, by ye Barge for which I return you thanks. Such books as shall be of use there I will put into Bodley, and ye pictures into ye Gallery if you approve of it; only ye Lady, if she bears no particular relation to ye University, I beg of you for my own use. I must further desire of you ye names of ye persons, which I propose to affix in shields at ye bottom of ye frames.'[2]

'Oxon July 1735 . . . As for ye pourtraits you are so kind as to mention, what I fancied most was ye picture of an old man, a half piece upon board at ye lower end of ye inmost room. But as I am furnishing a staircase, anything you refus'd will be acceptable . . .'[3]

'Nov 17 1744 . . . My thanks to you for ye books sent to ye Library, and if ye pictures are sent to me I will take care they shall be disposd of as you order'd in yr former letter. Does it ever come in yr way to purchase Bustos which are not bad? If you know of any fit to set up in ye Lodgings which will not be very dear I beg you wou'd inform me. I have places for two or three.'[4]

'Feb 5. 1744/5 . . . I must now acquaint you that I have dis-

[1] Inventory in Dr. Holmes's hand with notes by Dr. Derham, preserved in the Lodgings.

[2] MS. Rawl. Letters 29, fol. 63. Dr. Holmes was Vice-Chancellor from 1732–5.

[3] MS. Rawl. Letters 114*, fol. 141.

[4] MS. Rawl. Letters 29, fol. 74.

pos'd of ye pictures. Dr. Butler [1] will take an opportunity of returning you ye thanks of his College for ye picture presented to them which they receiv'd with great pleasure. The Vice Chr [2] wou'd have wrote to you a letter of thanks for ye two pictures given to the Gallery, but upon my telling him it was not expected he desires me to make his compliments and to thank you ... Yr own picture [3] is put into Dr. Fisher's [4] hands upon an assurance that it shall be dispos'd of in one of ye Studies in ye Gallery according to yr directions. Ye two books you sent with ye pictures are put into Dr. Derham's [5] hands for ye College Library . . .[6]

To the association to which these letters are witness the College owes in all likelihood its choicest pictures. Anne of Cleves is the kind of portrait that tempted Rawlinson, and it is probable that she is the lady that Dr. Holmes begged for his own use, 'if she bears no particular relation to the University'. 'The old man, a half piece on board', may similarly be the unnamed panel by Cornelius de Zeeu. In any case these portraits were acquired under Dr. Holmes's presidency, although none of them had names till long afterwards.

Rather a large proportion of the whole collection catalogued in the eighteenth century has disappeared, even when full allowance is made for changes in identification. President Fry's inventory, made in 1767, mentions as hanging on the northern side of the great staircase whole-length paintings of King George the first, Queen Mary the second, and in the dining-room, a whole length of 'John Taylor, Esq.' by Pine, and a half length by Wilson of 'William Vanderstegen, Esq.' Over the door was a portrait of the Earl of Lichfield.[7] None of these can now be traced. The royal portraits were part of the Holmes bequest, and it is extraordinary that such comparatively modern canvases should have completely vanished. William Vanderstegen and John Taylor were under-

[1] The President of Magdalen. Of this picture Dr. Rawlinson wrote in June 1745 to Thomas Rawlins (Ballard MS. ii, p. 116): 'I met with an old painting of Magd. Coll. Oxford at the end of Q. Mary or beginning of Q. Eliz. which appears by the Spanish Habits on the bridge. It pleased them so well that they have given it a place in their Hall.' The picture is now in the Lodgings. It was engraved by Skelton, *Oxonia*, ii, No. 156, and reproduced in the Book of the Oxford Pageant, p. 109.

[2] Dr. Euseby Isham, Rector of Lincoln.

[3] This portrait now hangs under the tower in the Bodleian Gallery, i, No. 256.

[4] Bodley's Librarian, 1729–47.

[5] Dr. Derham was at this time Librarian of the College.

[6] MS. Rawl. Letters 29, fol. 75.

[7] Probably the third Earl, Chancellor of the University, and a member of the College. See No. 73.

graduates of the College, and matriculated in 1756 and 1761 respectively. The latter was created M.A. in 1764, received a baronetcy in 1778, and was F.R.S. He owned property—Lysson Hall—in Jamaica, and died there in 1786. His portrait by R. E. Pine was engraved by W. Dickinson. It presented him standing, in fancy dress, holding a plumed hat.[1] Perhaps his son, also a member of the College, obtained that it should be ceded to the family. Besides these 'the head of a General in Armour by C. Johnson', a portrait by Eloas Knight of the Founder's sister, Mrs. Bridgman, and some small panels, all of which occur in Dr. Holmes's inventory in 1742, are most to be regretted.

1 GEOFFREY CHAUCER

1340 ?–1400

Three-quarters length in profile to l.; folded long-shaped cap; brown hair, beard and moustache; black gown; narrow white collar; his r. hand before him, his l. touches his breast. Canvas 20 × 4 in.

'A small half-piece of Chaucer' appears in the Catalogue of 1742 as having belonged to Dr. Holmes. It was bought in and given to the College by Dr. Derham. (*President's Great Parlour.*)

2 UNKNOWN LADY, SOMETIMES CALLED MARGARET TEWKESBURY

(*Flemish School.*)

Three-quarters length, seated to l. in a wooden elbow-chair; white cap, collar with gauffred edge, and cuffs; black dress; rose-coloured girdle with the words IHESUS and MARIA repeated at intervals, with jewelled clasp from which hangs coral rosary with gold crucifix; her hands, folded before her, hold the rosary; she wears a wedding-ring; brown background; inscribed ANNO D. 1529, AETATIS 100. Panel 26 × 20¼ in.

Inscribed on the back 'The gift of Mrs. Anna Derham to the lodgings'.

This picture, which is Flemish of the Antwerp School of Scoreel, was no doubt acquired by Dr. Holmes with no local associations. It is probably the 'Half piece of an old lady upon board' in Dr. Derham's inventory of the pictures he found in the house in 1742. On a loose slip in the book containing the inventory of 1748, the only portrait named among subject pictures, it appears

[1] See the description in J. Chaloner Smith, *British Mezzotinto Portraits*, i, p. 199.

as 'Lady Abbess, Hans Holbein'. In 1767 we find again 'Old Lady Abbess sitting in a chair'. The connexion with Godstow, therefore, has no authority. Dean Burgon mentions 'Margaret of Tewkesbury, an abbess of Godstow', as the accepted designation in 1855.[1]

It was part of the bequest of Dr. Holmes, which, through some accident in the wording of his will, had to be purchased again for the College. In this case the gift was made by the mother of the President, Dr. William Derham, who was the wife of Dr. Derham, Canon of Windsor. (*President's Great Parlour.*)

Oxford Exhibition of Historical Portraits, 1904, No. 20*.

3 QUEEN ANNE OF CLEVES

(*Flemish School.*)

B. 1515; daughter of John, Duke of Cleves; married—as his fourth wife—Henry VIII in 1540; after the annulling of the union in 1541 the Queen was pensioned and lived at Hever Castle in Kent; d. 1557.

Half-length, standing three-quarters to l., behind a parapet upon which lie an orange and a pair of gloves; cloth of gold and white gauze head-dress worked with the motto A BON FINE[2] in gold thread; low-cut dress striped in gold and black; large sleeves over white ones ending in ruffles at the wrist; her neck is covered with fine cambric, across which are bands of gold worked with pearl; heavy necklaces and chains; her l. hand at her waist, rings on the first and third fingers, her r. holds three red carnations; dark background; canopy above. Panel, arched top, $19\frac{3}{4} \times 14\frac{1}{4}$ in.

Although the details are different the costume in this picture somewhat resembles that in the portrait of Anne by Holbein in the Louvre, and the miniature in the Salting Collection, Victoria and Albert Museum, painted by order of Henry VIII while negotiating for her hand. The accessories and pose recall some portraits by Bartholomew de Bruyn the Elder in the Brussels Museum; but the style displayed in No. 3 is on the whole more archaic.

The picture was acquired by Dr. Holmes, probably through the good offices of Dr. Rawlinson, about 1734. It appears in Dr. Holmes's account of the Pictures in the Lodgings made in

[1] *Arms of the Colleges of Oxford by Henry Shaw, with historical notices of the Colleges*, by J. W. Burgon, 1855.

[2] This motto occurs in the cap in a portrait called Anne Boleyn at the Lodge, Trinity College, Cambridge.

1742 as 'a woman's head in a broad gilt frame'. The panel was bought in after Dr. Holmes's death and presented to the College by Dr. Derham. In his inventory, 1748 (?), the portrait is carefully described, but still unidentified, as 'a Lady with a Pink in her Hand, and an orange lying near her. The Dress very antique. The upper Border of the Frame arched.' In 1767 it becomes again a 'Lady's Head, very ancient'. The name Anne of Cleves appears in Dean Burgon's account of the College pictures published in 1855.[1]

Oxford Exhibition of Historical Portraits, 1904, No. 30*, and reproduced in *Historical Portraits*, i.

(*President's Great Parlour.*)

4 UNKNOWN MAN, SOMETIMES CALLED SIR WILLIAM CORDELL

Cornelius de Zeeu.

Three-quarters length, seated slightly to r. in a red arm-chair, the head turned towards the spectator; black cap over dark hair cut across the forehead and showing above the ears; clean-shaven face; small close-pleated ruff; black gown lined with brown fur; his l. hand holds a small book, his r. rests on his knee, rings on both; under the chair to l. is a little black dog; dark background; inscribed AN 1565 ÆTATIS 75. CORNELIUS DE ZEEU PINXIT. Panel 44½ × 32 in.

Oxford Exhibition of Historical Portraits, 1904, No. 52*.

This very fine portrait appears in the inventory drawn up by Dr. Derham, about 1748, as 'elderly man in a gown, sitting, h.l.' It is not in the earlier list made by Dr. Holmes in 1742, unless, indeed, it figures there as '½ piece of Bishop Fisher, supposed', a picture which disappears from the next inventory, and of which there is now no trace. The supposed Bishop Fisher was acquired, perhaps through Dr. Rawlinson, by Dr. Holmes, and was bequeathad by him to the College. The name of Sir William Cordell, who was Visitor and a benefactor to St. John's, was attached to the portrait—No. 4—by President Fry in 1767 as a conjecture. Since Gutch it has been generally accepted, though Dean Burgon mentions it doubtfully in 1855. It is regrettable that an identification so interesting and so appropriate cannot be left unchallenged. But what evidence is available is against it. The inscription on the panel implies the birth of the subject in 1490. The date of Sir William Cordell's birth

[1] *Arms of the Colleges of Oxford by Henry Shaw, with historical notices of the Colleges*, by J. W. Burgon, 1855.

has not been found. He was born at Long Melford in Suffolk,[1] the son of John Cordell (d. 1563 [2]) and Emme Webbe (d. 1554 [3]). His wife was Mary Clopton (d. 1584 [4]), whose mother, Margaret Bozon, was born in 1511.[5] William Cordell is said to have been educated at Cambridge,[6] was admitted to Lincoln's Inn in 1538, and called to the bar in 1544. In this year he obtained a grant of some property in London, and his signature appears on an official paper showing that he was already in the employment of the King.[7] He became Solicitor-General in 1553, Master of the Rolls in 1557, Speaker in 1571, and died at the Rolls House in London in 1581. If the portrait under discussion represents him, and he was born in 1490, it will be noticed that the interval between his birth and his father's death—seventy-three years—is unusually long: that forty-eight is old to begin a legal career, and that a man must be extraordinarily vigorous to become speaker at eighty-one [8] and be still in high judicial office at ninety-one. The facts known about the parentage of Lady Cordell add to the difficulties of such an identification. If her mother was born in 1511, she could scarcely have seen the light before 1529 or 1530; she would therefore be about forty years younger than her husband. We know, moreover, that Sir William's next brother, Francis, was aged forty-two at Sir William's death in 1581, and was therefore born about 1540, fifty years later than the subject of the portrait, and that his sister and heir, Jane Alington, was married at Easter, 1556, and that her eldest child was born in February, 1556–7.[9] It is therefore reasonable to suppose that the family of John and Emma Cordell belonged to a generation of, at earliest, the first quarter of the sixteenth century, and Sir William's birth must be placed about 1520–5, some thirty years after that of the man of the picture.

Two portraits of Sir William Cordell exist at Long Melford. One,

[1] He states this in his will, W. Hervey's *Visition of Suffolk*, ed. J. J. Howard, p. 248. The *D.N.B.* gives Edmonton in error.

[2] *Ibid.* Pedigree of Cordell, p. 267.

[3] *Calendar of Wills in the Prorogative Court of Canterbury.*

[4] Will printed in Hervey's *Visitation*, as above, p. 259.

[5] *Lincolnshire Pedigrees*, i. 168.

[6] There is no record of his matriculation at any college.

[7] *Letters and Papers of Henry VIII.*

[8] Contemporary Speakers were all elected much younger: Sir Thomas More at 43, Richard Onslow at 38, Christopher Wray at 47, Sir Edward Coke at 40.

[9] I am indebted for these data to my friend Mr. Bower Marsh, who refers to a note in the *Genealogist*, xiii, p. 102, from the Inquisition at Bury St. Edmunds, January 29, 24th Eliz., for the age of Francis Cordell in that year.

preserved at the Hall which he built, shows him in middle life, with a short face and red beard.[1] The other is the fine figure on his tomb in the church, which I am informed [2] appears to be based upon the painting, but is without a beard. The difference in the age represented must make any identification attempted on the basis of resemblance alone purely conjectural. But it is worth remark that the monument shows Cordell in middle age, which confirms the inference that he died between fifty and sixty years old.

The name of the accomplished painter of this portrait, Cornelius de Zeeu, is not known elsewhere than on this panel. The late M. Henri Hymans, in his edition of Carel van Mander's *Livre des Peintres* (ii. 63), points out that 'de Zeeu', 'de Zierickzee', 'le Zelandais', are not uncommon additions to names of the period used to denote a connexion with Zeeland. The painter Marinus Claeszone de Zeeu is an instance. This Marinus, the son of Nicholas de Zeeu, had apparently a brother, Cornelius Claeszone, who was admitted 'franc maître' in the Gild of St. Luc at Antwerp in 1527.[3] He has not been traced as a painter, but a Cornelius Claeyes was a painter in Bruges in 1542.

A Cornelius de Zeeu of an earlier generation is found in the Gild in 1486, and his burial in Antwerp is recorded in 1538–9. There is also found a 'franc maître' in 1558, a Cornelis Jacob alias de Zeeu.[4] Perhaps he was a painter, and the artist we seek. But no one of these clues has so far produced completely satisfactory results. (*President's Dining-room.*)

5 UNKNOWN LADY

Hans Eworts.[5]

Half length, standing three-quarters to l.; black head-dress, trimmed with gold chain; pleated ruff and cuffs embroidered and edged with gold; black dress with high fur collar; cloth of

[1] It is described by the Rev. Edmund Farrer, F.S.A., in his *Portraits in Suffolk Houses*, p. 252.

[2] I am indebted to the Rev. F. Trevor Bamber, Rector of Long Melford, for this information, and for his kindness in searching in the Parish Registers on my behalf. I wish here to record my thanks.

[3] Rombouts and van Lerius, i, p. 108 and p. 208.

[4] Since writing the above the cataloguer has heard of a second portrait signed Cornelius de Zeeu. It is the bust of Andries van der Goes, 1537–91, 'Raad des Konings en Rentmeester Generaal van Zuid Holland,' in the possession of M. A. van der Goes v. Naters, a descendant, of Baarn, Holland.

[5] Included among the works of this painter by Mr. Lionel Cust, *Walpole Society*, ii, p. 17.

gold sleeves; gold chain with pendent jewel round neck; her hands, folded in front of her, hold the strings of a purse; dark-brown background. Panel $13\frac{1}{2} \times 9\frac{3}{4}$ in.

Formerly supposed to represent Queen Elizabeth.

Perhaps concerning this picture Dr. Rawlinson wrote, February 3, 1752, 'My respects to the Principal, and let him know that I have sent to St. John's Q. Bess which was to have been Dr. Jones'. It is for the college where ever they please to put it.'[1] The letter is addressed to Humphrey Owen, Bodley's Librarian. A portrait of the Queen was intended by Dr. Rawlinson for Jesus College, was received and entered in the Bodleian Register as such. Whether No. 5 is that picture, or whether one of the fine portraits now in Jesus College Common Room is Rawlinson's gift, it has not been possible to determine.

Oxford Exhibition of Historical Portraits, 1904, No. 83*.

(*President's Great Parlour.*)

6 UNKNOWN MAN

Half length, slightly to r.; round topped, dull red, gold embroidered hat with a brim; brown hair, beard, and moustache; black gown and small white collar. Panel $20\frac{1}{2} \times 14\frac{1}{2}$ in.

This picture, which has clearly nothing to do with English historical portraiture, is included in Dr. Derham's list of 1742, where it appears next to the head of Chaucer as 'another head of like shape and size'. It is marked as bought from the Holmes collection by Dr. Derham. (*President's Great Parlour.*)

7 SIR THOMAS WHITE

B. 1492; Merchant Taylor, and Master of the Company, 1535; Alderman of London, 1533; Lord Mayor and knighted, 1553; founded St. John's College, 1555, and Gloucester Hall, 1560; benefactor to the City of Oxford and other towns; d. 1567.

Three-quarters length, standing slightly to l.; black cap; white hair; clean-shaven face; small white collar with gauffered edge; scarlet civic gown edged and lined with brown fur over black clothes; long gold chain round neck; his r. hand holds gloves, the l. at his waist, the thumb in his girdle; coat of arms with motto AUXILIUM MEUM A DOMINO above to l. Panel $32\frac{1}{4} \times 25$ in.

The black frame is inscribed: 'Thomas White Miles Aldermañus Civitatis London. Fundator Collegii S^cti^ Johañis Baptistae et aulae Gloucestrensis Oxon. Añis et honore Plenus. Obiit

[1] MS. Rawl. C. 989, p. 179, and Bodleian small quarto Register. Dr. Jones was Principal 30 years earlier.

Febr: nº A. D. j566 Ætatis 72: Cum 24or Vrbes huius regni Angliae suis Ditasset Opibus'.

It is very difficult to determine which is the earlier of the two panel portraits of the Founder remaining in the College. The bursar's accounts[1] show payments 'for renewing our Founder's Picture' or 'flourishing over' or mending it in 1583–4, 1599–1600, 1620–1, 1622–3, 1626–7, 1672–3, besides many later sums for general cleaning and repainting of the pictures in the Hall.

It seems probable that this three-quarters length panel is the earliest possession now in the College, referred to in the following: 1583–4 (Bursar's accounts, fo. 21 v., First term), 'Item to the Painter for renewinge and refreshinge our Founders Picture and to the Carryer for carrying it to & from London xviij*s.* ij*d.*' If it needed restoration it had presumably been in existence for some years. It is very similar to, and is perhaps contemporary with, the earliest portrait of Sir Thomas White in the Hall of the Merchant Taylors in London,[2] which was in the possession of the Company before 1609, when it appears in an inventory. The London picture is, however, somewhat bigger, measuring 44 × 34 in. In respect of size the College portrait is nearer to that owned by the City of Oxford,[3] which is 37¼ × 29 in. This was painted in 1597, when 'Sampson[4] the paynter was paid £3 for paynting Sir Thomas White's Picture', and is clearly based on the same original. The inscription on the College panel appears also in the Merchant Taylors' version, and it occurs again on several of the other fifteen copies of the portrait known. Dr. Rawlinson saw it in the Hall of the President's house,[5] and his copy of the inscription shows slight and unimportant variants.[6] The fact that for renewing and refreshing it was sent to London suggests that it may have been compared with, and added to, from the portrait in Merchant Taylors' Hall.

Engraved by J. Faber in 1712. (*Bursary.*)

8 THE SAME

Bust, slightly to l.; black cap; white hair; clean-shaven face;

[1] For all the extracts from the Bursar's accounts and for much other help and advice I owe many thanks to my friend, the late Mr. W. H. Stevenson.

[2] Fry, *Pictures of the Merchants Taylors' Company*, pp. 93–5.

[3] Exhibited in the Oxford Exhibition of Historical Portraits, 1904, No. 37.

[4] See for details about Sampson in the Introduction. An entry in the Bursar's accounts for 1610 refers to him 'Set on for Sampson ye picture maker xj*s.* iiii*d.*'

[5] It was in the Library in 1785.

[6] MS. Rawl. D. 912, fol. 541, 2.

narrow white collar with gauffered edge; scarlet gown lined with brown fur over black dress; gold chain over shoulders; shield of arms above to l. with motto AUXILIUM MEUM A DOMINO. Panel $17\frac{3}{4} \times 14\frac{3}{4}$ in.

This portrait is possibly that for which in 1580–1 one Bettes was paid February 8 'for drawinge the counterfayte of our founder, & for courtaines, case, roddes of iron & other thinges to the same v*l.* iij*s.* xj*d.*' To which in March was added, 'For painting the leaves of our founder's picture xij*d.*' Later payments occur for a chain and a pair of hinges. It would seem, therefore, that the curtains first used to protect the painting were replaced by wooden leaves or shutters. The head has been 'restored' too often and completely to allow of an opinion as to the merit of the original portrait. There were several painters of the family of Bettes besides the distinguished John, who died ? 1570.

Oxford Exhibition of Historical Portraits, 1904, No. 38.

(*President's Gallery.*)

9 THE SAME

Whole length, standing slightly to l., on an oriental carpet; black cap; short white hair; clean-shaven face; small white collar with gauffered edge; red civic gown lined and turned back with fur over full black tunic; gold chain hangs round his shoulders almost to his knees; his r. hand rests on a table to l., holding gloves, his l. at his waist, his thumb in his belt; curtain and architectural background. Canvas 90 × 57 in.

The frame is decorated with the arms of the College, and with twenty-four other shields of arms of towns to which he left a benefaction.

Given in 1692 by Thomas Rowney, a member of the College, and afterwards M.P. for the City. Probably a copy, perhaps by John Taylor, of the portrait ordered on May 7, 1674, 'to be drawne from head to foot' by the then Master of the Merchant Taylors' Company, the painter Robert Mallory, which now hangs in the library of their new school buildings. The picture in the Bodleian which was painted about 1670 follows the older three-quarters length model. (*Hall.*)

10 THE SAME

Eloas Knight.

Bust, facing the spectator; black cap; white hair; clean-shaven face; small white open collar with gauffered edge; scarlet gown edged with fur over black clothes. Canvas, round, 19 × 19 in.

I have failed to trace the painter Eloas Knight. This portrait is

mentioned with a companion one of a woman, no doubt the Founder's sister, in an inventory of portraits in his house, by Dr. Holmes in 1728. At that time the identity of Mrs. Bridgeman's head had been lost, and the picture has since disappeared. Dr. Holmes bequeathed a portrait of the Founder with the pictures of Archbishop's Laud and Juxon and Bishop Mew 'for the use of my successors in the Lodgings'. This bust is apparently the picture here referred to.[1]

(*President's Dining-room.*)

11 THE SAME

Head, slightly to l.; black cap with a low point in centre; short white hair; clean-shaven, deeply-lined face; small collar with a frilled edge; fur stole; scarlet gown; gold chain. Painting on glass, oval, $10\frac{3}{8} \times 8\frac{3}{8}$ in.

A close reproduction of an earlier glass picture now preserved in fragments in the Library. The head, which is copied from the oil portraits, is surrounded by small panels containing coats of arms of Laud and Juxon dated 1633 and 1636.[2]

(*In the great window of the Library.*)

12 MRS. MARY BRIDGMAN

Sister of Sir Thomas White, wife of John Bridgman, bailiff of the City of Oxford in 1531, and mother of Edward Bridgman, Fellow of the College, who died in All Saints' Parish in 1568.[3] It was in her hands that the Founder, at his death, left the various gifts, 'utensils, ornaments, vestments, copes, crucifixes, etc.', with which he had furnished and adorned the chapel, but had removed at the Reformation. These her daughter Amy Leech restored to the College[4]; d. after 1567.

Bust, almost facing the spectator; large white head-dress laid in flat folds across her head; narrow pleated ruff; black dress. Panel $15\frac{3}{4} \times 11\frac{1}{2}$ in.

This portrait has probably belonged to the College at least from the time of the subject's children, Edward Bridgman and Mrs. Amy Leech. It would seem to be 'a lady's head, small, upon board', which appears in Dr. Holmes's inventory marked as belonging to the old College collection, and later as 'An antique lady's head'. Dr. Holmes was evidently ignorant of its identity,

[1] See note to portrait of Mrs. Bridgman. [2] See Introduction.
[3] Wood's *City of Oxford*, ed. A. Clark, iii. 211. His will was not proved till 1571.
[4] Wood's *Colleges and Halls*, 554.

as he catalogues as 'a lady's head in a round black frame, by Eloas Knight', what was certainly another portrait of Mrs. Bridgman, now lost, a companion head to that of the Founder by the same painter, which is still preserved. It is a tradition that the resemblance between Mrs. Bridgman and her brother was so close that she served as a model for his many portraits.

Oxford Exhibition of Historical Portraits, 1904, No. 39*.

(*President's Great Parlour.*)

13 MARY QUEEN OF SCOTS

1542–87

Bust, almost facing the spectator; round black cap; falling lace ruff; low-cut black dress edged inside with white lace. Canvas $13\frac{3}{4} \times 11\frac{1}{2}$ in.

A rough copy of the head on panel in the Bodleian Gallery, called 'Unknown Lady of the Sixteenth Century', over which was painted until 1838, when the pigment was cleaned off, a fancy head of Mary Queen of Scots.

The identity of No. 13 with Mary Queen of Scots is not generally accepted. (*President's Great Parlour.*)

14 JOHN CASE

B. 1539 (?); Chorister at Christ Church and New College; Scholar of St. John's College, 1564; M.A. and Fellow, 1572; M.D. and Canon of Salisbury, 1589; writer on philosophy, author of a book in praise of music; a very popular teacher who had a following of 'scholars' on a special footing in his own house; d. 1600 (January 1599/1600).

In an arched niche, a kneeling figure in profile to l.; hair to neck, long beard; big hooked nose; close ruff; gown and hood over a coat with a tight sleeve; the hands joined in prayer; a desk with book to l. Stone, the figure about 12 in. high. Traces of colour remain, red on the gown, black on the under sleeve. Inscription above: CASUS IN OCCASUM VERGIT, VIVITQUE SEPULTUS; below: JOHANNI CASE . . . 23 JANUARII A° 1599 SANCTISSIME MORTUO, UXOR ELIZABETHA, BARTHOLOM. WARNER GENER, MATTHAEUS GWYNNE CURATOR, DOCTORES MED. PIAE MEMORIAE POSUERE.[1]

Wood describes the figure as 'painted to the life'. The monument was formerly against the south wall of the chapel. In the rebuilding the desk and the pedestal supporting it have been badly put together, the lower stone of the latter is now upside

[1] For the whole inscription see Wood's *Colleges and Halls*, 561.

down, and the upper, with the book, is turned at right angles to the figure. (*Ante-chapel.*)

15 JOHN CASE?

(PLATE XIV.)

Half length standing slightly to l., behind a table covered with a green cloth, upon which lies a diminutive human skeleton; brown hair, clean-shaven face; black skull cap; white collar with gauffered edge; black gown and dress; both hands hold a half-open MS. book before him; tawny brown background; above to r., a sand-glass, to l. a skull, the mottoes QUASI MORITURUS VIVE and MORE FLUENTIS AQÆ and the lines:

'WHAT EARST I WAS IS GONE AND PAST
THE FLITING STREME NOT HALFE SO FASTE';

below is the verse:

'WE HAVE BENE FLESH AND BLOODE, WE ARE BUT BONES
AND LIE FOR OTHER (OTHER) FLESH TO TAKE THER VIEWE
OUR SOUL WAS NEVER BRASSE OUR STRETHE NOT STONES
WE COULD NOT CHOOSE BUT BID THE WORLD ADIEU,
FARE WELL OUR SISTER FLESH, AND THINK ON US
NO ODDS BUT TIME, WE ARE, THOW MUST BE THUS.'

Inscribed: JOH. CASUS. PHILOS. OXON. OB. AN. 1590. (*sic*)

Panel, $35\frac{1}{4} \times 27$ in.

It is difficult to accept without hesitation the traditional name of this portrait in view of the marked differences of feature and outline between the painted face and the face of the monumental bust put up by the subject's widow and son-in-law. The former shows a clean-shaven countenance with rather small flattish nose, the latter a big nose with a high bridge, and a long full beard. The portrait, however, was known to Hearne, who notes in July 1716: 'The Picture of John Case in the Inner Library of St. John's College. Much reading about it, amongst which John Casus, Philos. Oxon. ob. an. 1599.'[1] Another portrait of Case was painted on the wall of the Bodleian Gallery, which may have been a fancy likeness, but was put up in the lifetime of Case's contemporaries. This occurs in the list of such paintings made by Hearne,[2] and had there been a startling want of

[1] Hearne, *Collections*, v. 270.

[2] *Letter containing an Account of some Antiquities between Windsor and Oxford*, printed in 1708 and again in 1725. Case left £10 to the Library that was being built.

JOHN BUCKERIDGE by THOMAS MURRAY

St. John's College *No. 19*

JOHN CASE

St. John's College *No. 15*

JAMES BELLAMY by FRANK HOLL

St. John's College *No. 85*

SIR WILLIAM PADDY by R. DELLOW

St. John's College *No. 22*

resemblance between the two portraits it would have been like him to remark upon it. Further, Wood records that a picture of Dr. Case 'did hang many years after in that house where he died',[1] and since his step-daughter married a fellow of St. John's, the College would be the natural place to find it. Another portrait then 'in my chamber in College' was bequeathed to one of Case's scholars, John Huntley, by Henry Price, Fellow of St. John's, who died February 20, 1600–1.[2] Thus four portraits have existed. If this is one of them, we must suppose that it was painted in middle life, and that the emblems of mortality on the panel that usually indicate a memorial portrait, have reference here merely to his profession as a doctor of medicine.[3] It appears clear that the name and date of death have been added by a different hand than that which traced the letters of the rest of the inscriptions, and the date is wrongly given, though it shows no sign of restoration.[4] It was probably added at some time when the College pictures were restored and 'flourished over', after Hearne had described it. The wills of John and Elizabeth Case are preserved in the Archives of the Chancellor's Court,[5] together with inventories of their respective possessions at the time of their deaths. Among these are a number of pictures—unfortunately not described.[6] Dr. Case, besides his more substantial legacy to the College, makes several small bequests which recall the 'much reading' on this portrait. To St. John's and New College he leaves pieces of plate which are to be inscribed *Memorare novissima*; to friends, posie rings with the motoes *Dead yet alive*, and *Brevi moriendum*; and he directs that a small marble stone with some verses in brass should be fixed on the wall near his grave in the College chapel.[7]

The portrait is mentioned in the inventories of pictures in the President's house in 1728 and 1748. It seems to have been hung in the College Hall sometime before the middle of the nineteenth century.

Oxford Exhibition of Historical Portraits, 1904, No. 54. (*Hall.*)

[1] Wood, *Athenae*, i.

[2] The will appears in a contemporary copy in the College Register, ii, p. 187.

[3] *Athenae.* Wood lays great stress upon Case's gifts as a teacher. The figure in this portrait appears to be lecturing from his book upon a skeleton.

[4] In the Catalogue of the 1904 Exhibition the date is given as it should be, 1599.

[5] In the care of the Keeper of the Archives.

[6] Besides a picture of Our Lord, Case owned in different houses '21 pictures in frames, 8 pictures in frames, 2 upon cloth', and several maps in frames. Arch. Univ. Oxon., Inventories.

[7] Verses somewhat similar to those on Case's picture are to be found, says Wood, over the grave of President Belsire, d. 1567, in Hamborough Church.

16 RICHARD LATEWAR

B. 1560 (?); Scholar of St. John's, 1580; M.A. 1588; D.D. 1596-7; chaplain to Lord Mountjoy in Ireland, where he was killed, 1601.

Whole length kneeling figure in profile to r. at a *prie-Dieu* covered with a fringed cloth and holding books; short hair, moustache and small peaked beard; ruff; D.D. habit showing red colour over black sleeves, and red hood. In a square niche decorated above with coats of arms and bosses, the sides with arabesques. Approximate height of figure, 34 in.

Beneath is the inscription: 'Richardo Latewar Londinensi, hujus collegii olim socio et academiae procuratori, omnibus humanioris literaturae . . . dotibus instructissimo in sacra theologia doctori . . . et post triduum immature et piissime defuncto, in ecclesia Aramathensi sepulto; Thomas Latewar, pater lugens, orbusque filio charissimo, hoc monumentum posuit. Obiit Julii 27 1601. Aetatis suae 41.' Also some verses. (*Ante-chapel, west wall.*)

17 RALPH HUCHENSON

B. 1552; Fellow of St. John's; B.A. 1574; B.D. 1596; President, 1590; D.D. 1602; Vicar of Charlbury; a translator of the Bible; d. 1605.

Bust, about life size, facing the spectator in a square niche resembling Latewar's; short hair, short beard and moustache; ruff; flat cuffs; fur-lined gown and hood; both hands rest on a red cushion before him, the r. holding a small book. Stone.

Below is an inscription[1] recording his services to the College and his death, 16 January 1605, aged 53. The monument was put up by his widow Maria. (*Baylie Chapel, north wall.*)

18 JOHN WICKSTEED

B. 1584 (?), 'of London', entered St. John's College, 1602; d. 1607.

Figure cut in outline on stone; slightly to r. kneeling at a desk; short hair; youthful face; falling collar; hood and gown over cassock; stone panel, arched top, 13 × 10 in.

Beneath is the following inscription: 'J. W.; M.S. Joannes Wicksteed Londinensis, hujus collegii decemvir socius, juris primum civilis, tum rhetorices praelector, annos nondum natus

[1] Wood, *Colleges and Halls*, p. 560, who prints the inscription, says that the monument was on the south wall of the Chapel.

viginti quinque, obiit 18 Martii 1606. Pater superstes posuit.' and a verse signed in initials by Matthew Gwynne.

(*Ante-chapel, west wall.*)

19 JOHN BUCKERIDGE

(Plate XIV.) *Thomas Murray.*

B. 1562 (?); Foundation Fellow of St. John's College, 1578; M.A. 1586; Tutor to William Laud; D.D. 1597; President of St. John's College, 1605; Bishop of Rochester, 1611, of Ely, 1628; d. 1631.

Three-quarters length, standing slightly to r., the head facing the spectator; grey moustache and square beard; black square cap; small ruff; white rochet; black chimere; his r. hand at his waist, his l. holds a book; another book and paper on table to l.; in background bookcases to r., curtain to l.; inscribed D.D. ARTHUR BUCKERIDGE, S.S. TH. BAC. ET HUJUSCE COLL. SOCIUS. MDCLXXXXIX MURREY PINX^t AN^O 1697. Canvas $52\frac{1}{2} \times 40\frac{1}{2}$.

The date 1697 appears also upon a tablet on the frame.

Oxford Exhibition of Historical Portraits, 1905, No. 4. (*Hall.*)

20 THE SAME

Bust, three-quarters to l.; grey moustache and square beard; black square cap; narrow ruff; white rochet; black chimere and scarf; dark grey background; painted in an oval spandrel. Canvas 29×24 in.

In the collection before 1742, and possibly from the time of the subject's Presidency, 1605–11.

Oxford Exhibition of Historical Portraits, 1905, No. 5.

(*President's Dining-room.*)

21 SIR WILLIAM PADDY

Marcus Gheeraerts.

B. 1554; educated at St. John's College; Fellow; D.M. of Leyden, 1589; Physician to King James I and knighted, 1603; President of the College of Physicians, 1609–11 and 1618; benefactor; d. 1634.

Whole length, standing to l. on matting, by a table; high-crowned black hat, short brown hair, moustache and short square beard; white pleated ruff and small ruffles; long black cloak over black dress, breeches, stockings, and shoes; his l. hand hangs by his side, his r. rests on an open book of anatomical drawings, which lies on the table to l. beside a watch, a silver fountain-shaped

inkpot with a pen in it, and a sand box; green curtain background; shield of arms above to l.; inscribed above to r. 1600 AETATIS 46. Panel 83 × 51 in.

Formerly and until about 1850 in the Library. Probably in the possession of the College since the death of the subject.

Oxford Historical Portraits, 1904, No. 136*.[1]

Exhibition of National Portraits, 1866, No. 243. (*Hall.*)

22 THE SAME

(PLATE XIV.) *R. Dellow.*

Three-quarters length, seated to l., the head turned slightly towards the spectator; short curly dark hair; short dark beard and moustache; ruff in single upright folds; D.M. gown; his r. arm rests on the arm of his chair, the hand drooping over the end, holds a paper which lies on his knee, the l. hand on arm of chair; grey background; pillar to l. Canvas $52\frac{1}{2} \times 40\frac{3}{4}$ in.

At the back the original signature 'R. Dellow[2] Fecit 1729' has been traced on the new canvas by Mr. Buttery, who restored the picture in 1911.

It is a duplicate of the portrait in the Library, given by William Gibbons, who died in 1728, and seems to be a copy from it. It appears in all the inventories from 1742. It then hung on the Great Staircase.

In the College Register, under date October, 1729, is the entry, 'Ordered . . . that twenty-five guineas be given to Mr. Delleau for his pains in cleansing and touching over ye pictures in ye Hall'. (*President's Dining-room.*)

23 THE SAME

Three-quarters length, seated three-quarters to l., looking at spectator; brown hair, moustache and beard; close-pleated ruff; scarlet D.M. gown; his l. hand rests on the arm of his chair, his r. holds an anatomical diagram on his knee; architectural background inscribed EX DONO GULIEL GIBBONS . . . COLL QUONDAM SOCII. Canvas 53 × 41 in.

On the frame are the words, 'ex dono Guliel. Gibbons M.D. & hujus Coll: quondam socii.'

This portrait was given by Dr. Gibbons (d. 1728) for the Hall, where it is described by Gutch. It was replaced there by the

[1] Also reproduced in the *Walpole Society*, vol. iii, p. xxii.

[2] It is written Dellow.

whole length, which formerly hung in the Library, some time after 1850.

Oxford Exhibition of Historical Portraits, 1905, No. 20.

(*Library.*)

24 THE SAME

Bust, set in a large monument, facing the spectator; hair to neck; square beard and moustache; wide ruff; close-fitting doublet; D.M. gown; a skull on the pediment; snakes below; white marble, life-size.

Beneath is a long inscription[1] recording his benefactions to the Library, &c., and the date of his death, December 1634, aged 80. (*Baylie Chapel, west wall.*)

25 UNKNOWN HEAD

Bust, three-quarters to r.; long reddish brown hair; young beardless face; white underdress gathered at the neck, brown fur cloak round shoulders. Panel, set diamond-wise in its frame, $9\frac{1}{2} \times 9\frac{1}{2}$ in.

Signed at the back, Crist. Bramer Pinxit, 1634.

It appears in the list of 1742 'another head in a Lozenge frame' among those pictures bought in from Dr. Holmes's collection by Dr. Derham.

Crist. Bramer may be a member of the family of Leonard Bramer, a portrait painter of Delft, 1595–1674.

(*President's Great Parlour.*)

26 GEORGE BENSON

A citizen and merchant tailor of London; by his will he bequeathed to the College £1,000 to bring £50 yearly revenue from which twenty Fellows in seniority next to the seniors were to receive emolument;[2] d. 1636.

Three-quarters length, standing to l.; dark hair, moustache and

[1] To be found in Wood, *Colleges and Halls*, p. 560, 1, where the monument is described as on the south side of the Chapel.

[2] See Wood MS. F. 2, f. 399; Archbishop Laud mentions the Benson benefaction in a letter dated 1639, printed by Dr. Hutton, Dean of Winchester, in his *History of St. John's College*, p. 144. Sir George Scharf, who had an opportunity of examining this picture when it was being cleaned in September 1866, adds a few details which I copy from his Note Book preserved in the National Portrait Gallery. He says the panel is secured in a handsome Sunderland frame. There is no pattern on the red seal on the letter, which is tied across with white thread; the waist belt, with tiny buckles in front, is dark crimson edged and patterned with gold and silver leaves. The flags on the mastheads of the ship shown in the picture on the wall have scarlet crosses on white; there are two men on the deck.

short beard; pleated ruff; black dress; gold girdle; his l. hand holds gloves and a carnation, his r. rests on a table upon which lies a letter inscribed CAUERE OPTIMUM; dark background; above, to l., a picture of a ship and inscription · DIEU · PRESIDE · PAR · TOUT; inscribed SUPRA · TE · SUB · TE · ET · CIRCA · TE · SERIO · PERPENDE. 1603. ÆT. SUÆ. 32. Panel 43 × 32¾ in.

On the frame are the arms: argent, on a chevron, between three goats' heads erased sable, three escallop shells argent, which appear to be the arms of some members of the Benson family.

On the back is written in a hand of the eighteenth century 'John Benson Mercht.'

This portrait was named in 1785 Sir Francis Drake; in 1819 Hudson the Voyager; in 1858 Sir Walter Raleigh; in 1875 Henry Hudson? Navigator 1603.

Oxford Exhibition of Historical Portraits, 1904, No. 76*.

(*Hall.*)

27 WILLIAM LAUD

Copy from Sir Anthony Van Dyck.

B. 1573; Fellow of St. John's College, 1589; President, 1611; Chancellor of the University, 1630; Archbishop of Canterbury, 1633; benefactor to the College and donor of the Inner Quadrangle; d. 1645.

Three-quarters length, standing slightly to l.; black square cap; grey hair, moustache and tuft on chin; narrow-pleated ruff; white rochet; black cassock and chimere; his. r. arm rests on pedestal, the hand hanging limply down, his l. by his side, touches his chimere; architectural background; curtain to r. displays a well-defined red and gold pattern; inscribed WILLIAM LAUD, ARCHBP OF CANTERBURY, 1635, ANTY VAN DYKE. Canvas 49 × 39½ in.

Copy of the portrait now at Petrograd originally owned by Philip 4th Baron Wharton (1613–96), a great patron of Van Dyck.

Oxford Exhibition of Historical Portraits, 1905, No. 39.

(*Library.*)

28 THE SAME

A similar portrait, but with a landscape view in place of the curtain to r.; inscribed DONO Dt BAYNBRIGG BUCKERIDG DE NORTH HALL AGRO HARTF. GEN. CO. HU. COLL. ET A. B. 1695 (the numerals divided two on each side of the inscription).[1]

Oxford Exhibition of Historical Portraits, 1905, No. 37. (*Hall.*)

[1] The figure in this picture resembles the portrait at Lambeth (mentioned by Laud as 'done by the life'), where no band of black cassock is seen between the ruff and the rochet. The Bodleian portrait is of this type.

29 THE SAME

Bust, metal, coloured golden-bronze; head rather bald; hair, short and curly; moustache and short beard on chin; no drapery; inscribed GUIL LAUD ARCHIEP: CANT. CANCELL . . . UNIV. OX. ANNO DOM. 1635. ÆTATIS SUAE 62. (*Library.*)

30 THE SAME

Three-quarters length, standing slightly to l.; black square cap; grey hair, moustache and tuft on chin; narrow-pleated ruff; rochet and black chimere; his r. arm rests on a pedestal, the hand hanging down, his l. by his side touches his chimere; brocaded curtain in background to r.; inscribed AETAT SUAE LXIIII. MDCXXXVI. Canvas 49 × 39 in.

This would appear to be the 'Painting of Archbishop Laud over ye scrutoir, ¾ piece' mentioned in the inventory of 1741–2 as having belonged to Dr. Holmes; bequeathed to the College by Dr. Derham. It is another copy of the portrait which, after remaining in the possession of the Wharton family for nearly a century, passed to the Houghton collection in 1728, and to Petrograd in 1779. It shows the black cassock above the rochet. Similar versions are at Welbeck and Wentworth Woodhouse (in a round). A copy is at Keble. Presumably the copyist altered the date and age.

Oxford Exhibition of Historical Portraits, 1905, No. 38.

(*President's House, Entrance to Gallery.*)

31 THE SAME

Bust, facing the spectator; white hair, moustache and tuft on chin; black square cap; small ruff tied in by a black ribbon; black scarf and chimere over rochet; grey background. Panel 13½ × 12 in.

Probably in the possession of the Presidents from the time of the subject. Perhaps the picture which according to Dr. Derham's List hung in the study. (*President's Great Parlour.*)

32 THE SAME

Bust, similar to the last, painted in an oval spandrel. Canvas 29½ × 24½ in.

This does not appear in the eighteenth-century inventories.

(*President's Dining-room.*)

33 THE SAME

Bust, plaster painted brown; head bald, moustache and tuft on chin; no drapery.

Mentioned in the bequest of Dr. Holmes, but perhaps by error, since the bust was probably in the possession of the College from the seventeenth century. Similar heads are to be found in the Bodleian and elsewhere. (*President's Hall.*)

34 THE SAME

E. Lutterell.

Bust, facing the spectator; white hair, moustache and tuft on chin; black square cap; small ruff held in the middle by a narrow black ribbon; black scarf and chimere over rochet; grey background. Crayons on board, 12 × 9 in.

Probably the picture described as a 'small crayons head' which was noticed in the College Library by the Tourist of 1785.

(*President's Gallery.*)

35 KING CHARLES I

Hubert le Sueur.

B. 1600; succeeded, 1625; was entertained by the College, August 30, 1636; occupied the City, 1642–6; beheaded, 1649.

Whole length figure in bronze, standing facing the spectator in an arched niche; crowned; long hair to shoulders, moustache and pointed beard; small falling collar; mantle over plate armour; Garter ribbon and lesser George; his r. hand holds a baton, his l. the orb; sword at his l. side. 6 feet high.

The agreement between Bishop Laud and Hubert le Sueur[1] of London, sculptor, to 'make and cast in brass the statue of the King six foot high & the statue of the queen in brass likewise as big as the life' before Michaelmas day 1634 was signed May 2, 1633. Laud agreed to pay £400 for the two and cost of carriage (Calendar of Domestic State Papers). A receipt for the second payment of £200 was signed by le Sueur, May 3, 1634; but it was only in April 1636 that £5 was paid by Dr. Baylie on behalf of the Archbishop for the carriage of the statues from London. They must have been put in their places ready for the royal visit at that date.

(*Facing west, over the entrance to the Garden.*)

[1] The attribution of these statues to Fanelli of Florence appears to have been suggested in 1776 (*A new Pocket Companion for Oxford*). It was repeated until Dean Hutton in his history of the College rightly assigned them to the sculptor, H. le Sueur.

36 THE SAME

Bust, three-quarters to r.; brown hair falling to shoulders; fair moustache and peaked beard; deep lace-edged collar; pink dress trimmed with silver and slashed with white; ribbon of the Order of the Garter across breast, with George at right side; dark background. Canvas 29 × 24 in. (oval).

Possibly adapted from the picture of the King taking a wreath from Queen Henrietta Maria, painted by Van Dyck about 1634, in the possession of the Duke of Grafton, where, however, the King stands more in profile than here.

Acquired by Dr. Holmes, bought in and given to the College by Dr. Derham. It appeared in the inventory of 1741–2 as a 'Head of Charles I in an oval frame'. It then hung on the Great Staircase.

Oxford Exhibition of Historical Portraits, 1905, No. 72.

(*President's Dining-room.*)

37 THE SAME

Copy from Sir Anthony Van Dyck.

Three-quarters length, standing slightly to r. behind a table; fair hair falling to shoulders, moustache and peaked beard; white falling collar; plate armour; chain with George of the Order of the Garter round neck; his r. hand holds a baton, his l. rests upon his helmet, which stands beside the crown on the table before him; dark architectural background. Canvas 47 × 37 in.

Contemporary copy of a picture, the best-known examples of which are in the possession of the Duke of Norfolk and the Earl of Pembroke.

Closely resembling the picture in the National Portrait Gallery, but with slight differences.

'A half piece of Charles I in armour' was marked as already belonging to the College in Dr. Holmes's inventory of the College pictures, 1742.

Oxford Exhibition of Historical Portraits, 1905, No. 74.

(*President's Gallery.*)

38 THE SAME

Bust to r., in high relief, apparently modelled in brown wax; long curling hair, beard and moustache; falling pleated ruff; doublet; ribbon with the lesser George round his neck; an oval, inscribed CAROLUS MAGNAE BRITANNIAE FRANCIAE SCOTIAE HIBERNIAE REX SERENISSIMUS 1638. In a border ornamented with fruit, chiefly pears and grapes, and angels blowing trumpets. 15 × 10½ in., backed with plaster. (*Library.*)

39 THE SAME

Bust, plaster,[1] gilded; long hair, beard and moustache; plain falling collar, in armour with sash from his l. shoulder; lion's head on both shoulders, Medusa face on the breast. (*Library.*)

40 THE SAME

After Sir A. Van Dyck.

Bust, in profile to r.; long brown hair; deep lace collar; Garter blue ribbon round neck; black doublet; the fingers of his l. hand touch breast; brown background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

A copy based upon the left-hand figure in Vandyck's portrait in three positions now at Windsor, painted to send to Bernini in Rome in 1636, from which the sculptor made a bust of the King.

Given by the Rev. W. P. Walsh of Stanton Harcourt in 1911. (*Library.*)

41 THE SAME

Head, slightly to r.; long hair, pointed beard and moustache; lace-edged ruff; stitched doublet, ribbon of the Garter with the lesser George round neck, painted deep blue. In an oval inscribed REGNO . . . CHRIS . . . TO . . . A.O. . . . SPI.

At the foot is written: 'Serenissimus Potentissimusque Princeps Carolus Dei Gratia Britanniae Magnae Franciae & Hiberniae Rex fidei Propugnator etc.'

Bister on parchment, the ribbon alone in water-colour, $15\frac{3}{4} \times 11\frac{1}{2}$ in.

At the back is this modern note: 'This pen drawing in Bister on parchment with its stretcher having been dried has been enclosed in a copper box along with a small quantity of burnt lime and some naphthaline. It ought not to receive any knock or it might cease to be airtight.'

This is the portrait of the King said to contain the penitential Psalms written in a minute hand in the lines of the hair and beard. It is impossible to verify this statement, but it seems that the version copied is the Latin one.

In Terrae Filius, No. xxxiv, May 11, 1721, is the following: '. . . a fine picture exactly to the life of King Charles the First done with a pen, containing all the Psalms in a legible hand, of which there goes this story, that Charles 2nd being at St John's College & seeing the picture of his father, begged it of the college & promised in return to grant them whatever request

[1] A similar portrait, 'made of Alabaster gilt all over', at New College, was broken in the Civil War (Wood, *Life and Times*, i. 64).

they wou'd make; which they consented to, gave the King the picture & requested his Majesty to—give it them again.'[1]

The Bursar's accounts for 1729–30 show an item 'for a lock to King Charles's picture, 7*s.* 6*d.*' (*Library.*)

42 CHARLES I AND HENRIETTA MARIA

Two small heads in ovals, in one frame; to l. the King facing the spectator; long hair, very slight beard and moustache; small collar; in armour, the George on a gold chain. The Queen on the r., bust to l.; dark hair in curls on forehead; pearl necklace and ear-rings, and pearls in rows across her bodice; low-necked white satin dress, jewelled cross on breast; green backgrounds to both portraits. Panel $8\frac{1}{2} \times 5\frac{1}{2}$ in.

Presented to the College by Dr. George Scott of Woolston Hall, Essex, in 1761, from whom the following letter is preserved: '. . . The box which is delivered to you with this contains the Portraits of K. Charles I and his Queen, painted on the same board; which I desire may have a Place in the Inner Library, there to remain as a small Mark of the Regard I have for a Society, which will ever have the best wishes of, Revd Sir, your faithful Friend & Obedient humble Servt G. Scott.' (*Library.*)

43 WILLIAM JUXON

B. 1582; educated at St. John's College; D.C.L. 1622; President, 1621–33; Bishop of London, 1633; Archbishop of Canterbury, 1660; d. 1663.

Three-quarters length, seated three-quarters to r. in an arm-chair; grey moustache and peaked beard; black square cap; small falling collar; white rochet; black chimere and scarf; his l. hand rests on a book lying on a table to r., his r. upon the arm of his chair; architectural and curtain background; inscribed below, EX DONO WILHELMI ROLLINSON FILII UNICI JOSEPHI ROLLINSON DE COM. OXON. GEN. ET HUJUS COLL. SUP. ORD. COMENSALIS. The donor[2] matriculated in 1694–5, aged 15. Canvas 57 × 43 in.

Oxford Exhibition of Historical Portraits, 1905, No. 89. Exhibition of National Portraits, 1866, No. 739. (*Hall.*)

[1] In the royal Collection at Whitehall in 1687 there was 'a portrait of Charles II done with a pen being a composition of the hundred and fiftieth Psalm upon a gold ground, a glass before it'. B.M. MS. Add. 15752.

[2] George Vertue in a note (MS. Add. 23070) says, 'Drew Archbp. Juxon from a picture in the Hall at St. John's Coll.; an original of this Bp., at Sir Wm. Juxon in Oxfordshire near Banbury by Van Dyck.'

44 THE SAME

Bust, slightly to r.; black skull-cap; grey moustache and tuft on chin; white falling collar showing black cassock; black chimere over rochet embroidered across the breast. Canvas $29\frac{1}{2} \times 24\frac{1}{4}$ in.

This picture appears in Dr. Holmes's catalogue as belonging to the College collection. (*President's Dining-room.*)

45 SIR KENELM DIGBY

B. 1603; educated at Gloucester Hall; knighted, 1623; F.R.S.; a scholar and collector; Chancellor to Queen Henrietta Maria; d. 1665.

Head, slightly to r.; bald forehead; dark brown hair, beard, and moustache; large square collar; black dress. Canvas 17 × 14 in.

A large-sized copy of the head by Van Dyck.

The picture appears in the catalogue taken in 1741–2. It was then on the Great Staircase. According to this list it had belonged to Dr. Holmes, and was bought in at his death and given to the College by Dr. Derham. (*President's Great Parlour.*)

46 QUEEN HENRIETTA MARIA

Hubert le Sueur.

B. 1609; visited Oxford as Queen, August 1636; d. 1669.

Whole length, life-size statue in bronze, standing facing the spectator; hair in curls round the face; crowned; tabbed bodice, cut low with a tucker inside; full short sleeves tied in at the elbow; plain skirt; close necklace; mantle over shoulders held by both hands.

(*Facing east, in an arched niche, over the entrance to the Inner Quadrangle.*[1])

47 THE SAME

Copy from A. Van Dyck.

Three-quarters length, standing slightly to l.; dark curly hair falling to her neck; dusky gold-coloured satin low-necked dress with short sleeves edged with lace over lace sleeves caught tight to the arm above the wrist with a white satin band; white lace collar held together under the chin with a brooch, with a knot of black velvet on her breast; pearl necklace, and rope of pearls round the shoulders; her hands loosely crossed before her; her r. arm rests on the base of a pillar to l., the crown lies on a table beside her to l.; dark background. Canvas $39\frac{1}{2} \times 31\frac{1}{2}$ in.

[1] See notes to No. 35, Charles I.

This copy of a picture in the possession of the Earl of Pembroke at Wilton is said to be inscribed at the back, 'from the original by Van Dyck in the possession of Lord Bulkeley, by Cripps of Iffley'. It does not appear in any inventory of the eighteenth century. (*President's Gallery.*)

48 RICHARD BAYLIE

B. *c.* 1585 (?); educated at St. John's College; President, 1633; Dean of Salisbury, 1635; Vice-Chancellor, 1636; ejected by the Parliamentary Visitors; restored, 1660; d. 1667.

Whole length, life-sized recumbent figure, leaning on his l. arm, which rests on three books; the head raised and turned to spectator; skull-cap which covers his ears; hair to shoulders; moustache, a slight tuft on lower lip; small turned-down collar; very full gown with full sleeves; his r. hand rests on his r. knee, which is much raised, his l. holds a small book, his finger in the pages; his l. foot, protruding, wears a shoe tied with bows. Stone,[1] on a high decorated marble base with long inscriptions[2] in memory of himself, and of his son, Richard, d. 1674, by whose widow, Priscilla, the monument was set up.

(*In the Baylie Chapel, East Wall.*)

49 JOHN GOAD

G. P. Harding, after R. White.

B. 1615; educated at St. John's College; Fellow, 1632; Vicar of St. Giles', 1643, performed service there under the fire of the Parliamentary cannon; Head master of Merchant Taylors' School, 1661; d. 1689.

Bust, slightly to r.; hair to neck, cut across his forehead; broad white bands; gown indicated; inscribed J. GOAD. Drawing on paper $4\frac{1}{2} \times 4$ in.

The portrait by Robert White is engraved as a frontispiece to Goad's *Astro-meteorologia*, published in London, 1690.

(*Common Room.*)

50 PETER MEWS

B. 1619; Scholar of St. John's College, 1637; M.A. 1645; D.C.L. 1660; President, 1667–73; Bishop of Bath and Wells, 1672,

[1] Perhaps by William Bird.

[2] To be found in Wood, *Colleges and Halls*, p. 557. Gutch adds to Wood's account that the monument was on the south wall of the Little Chapel.

of Winchester, 1684; commanded artillery, 1685, at Sedgemoor and wounded; d. 1706.

Three-quarters length, seated three-quarters to r.; white hair; clean-shaven face with black patch on his l. cheek; black skull-cap; square bands; white rochet; blue velvet robes of Prelate of the Order of the Garter, with jewel on breast; his l. hand holds one of the tassels of his robe, his r. a fold of drapery, and rests upon a rock to l., upon which are a book and a sword; landscape background, overhanging rock to l.; to r., open country with a charge of cavalry; inscribed below, 'D.D. Gul. Maynard Baronet[s] de Walthamstow in Com. Essex hui. Coll. Comens'. Canvas 50 × 40 in.

A similar picture is in the possession of the Bishop of Winchester. The donor died 1715.

Oxford Exhibition of Historical Portraits, 1905, No. 207. (*Hall.*)

51 THE SAME

Bust, three-quarters to r.; black skull cap; white hair; clean-shaven face; patch on his l. cheek; bands; mantle of the Order of the Garter, with star, over rochet; George suspended on his breast; painted in an oval spandrel, dark background. Canvas $28\frac{1}{2} \times 23\frac{1}{2}$ in.

A head of Bishop Mews appears in Dr. Holmes's inventory as belonging to the College collection. It may well have existed there since the Presidency of the subject, 1667–73.

(*President's Dining-room.*)

52 EDWARD WAPLE

B. 1647; entered St. John's College, 1663; M.A. 1671; B.D. 1677; Archdeacon of Taunton, 1682; Canon of Winchester, 1690; d. 1712.

Three-quarters length, seated to l.; brown wig; clean-shaven face; bands; black gown over black clothes; his r. hand on his knee, his l. on arm of chair; table with books to l., dark background. Canvas 50 × 40 in.

The tablet on the frame records the gift in 1732 of the portrait by Dr. Edmund Archer, successively Archdeacon of Taunton and Wells.[1] (*Hall.*)

[1] The date is miswritten on the tablet 1752; the correct inscription appears in Gutch's additions to Wood's *Colleges and Halls.*

53 PRINCESS LOUISA MARIA THERESA STUART

B. 1692, at St. Germains; daughter of James II and Mary of Modena; spent her life in France; d. of small pox, 1712.

Bust, represented as a young girl, turned slightly to l.; dark hair in curls; low-necked pink and white dress; green and gold drapery over her l. shoulder; dark background. Canvas 14 × 11¼ in. (oval).

There is no record of the provenance of this picture; unless indeed it was bought by Dr. Holmes and is the item described in his inventory as 'a head of the Dutchess of Queensberry', and in Dr. Derham's as 'Lady in a white dress, Duchess of Queensberry'. The identification with Princess Louisa is certainly correct.

Oxford Exhibition of Historical Portraits, 1905, No. 220*.

(*President's Great Parlour.*)

54 SIR WILLIAM MAYNARD (?)

B. 1676 (?); son of William Maynard, of Walthamstow, Essex, Bart.; entered St. John's, 1694; presented Bishop Mews' picture to the College; d., unmarried, 1715.

Three-quarters length, seated three-quarters to l.; dark periwig falling over shoulders; clean-shaven face; lace bands and white ruffles; scarlet D.C.L. gown over brown clothes; his r. hand rests on a table to l., his left holds a book in his lap; architectural background. Canvas 49 × 39 in.

A tablet records the gift of this picture by John Dorrill, gentleman commoner in 1729. Another displays a coat of arms.

Oxford Exhibition of Historical Portraits, 1906, No. 21, where it is called 'Charles Woodroffe' (?).

This portrait has been tentatively named on the strength of two carpenters' bills, dated 1772, preserved in the College muniments: 'May 16, A Large new carv'd Frame in Burnish Gold To Sir Wm Maynards' Picture, £4 14 6.' 'Paid for Painting and writing under Sir Wm Maynards' Picture, 3/6.' The wig and bands are of the period of William and Mary, and a careful search among lists of Doctors connected with the College of this date has failed to suggest any person more likely to be the subject of this portrait than Maynard. It must be noted, however, that there is no record of Maynard's receiving a Doctor's degree, and the arms surmounting the frame, in the present state of restoration, are not his. But official evidence of the higher degrees are occasionally lacking, as in the case of Oliver Gold-

smith's D.C.L., which has been sought for in the University Archives in vain. With regard to the arms, as now figured they do not seem to be a recognizable coat at all. They have probably been repainted, but are possibly a travesty of the arms of the Yorkshire Maynards.[1]

It may be objected that the carpenters' bill quoted above may refer not to a portrait *of* Maynard but to the picture of Bishop Mews presented *by* him. The present writer has never met this confusion in similar papers, and in the College muniments and other sources the entries so worded invariably indicate the subjects of pictures.

It would be tempting to suggest as possible sitters for this portrait Dr. Sherard, who became D.C.L. in 1694 at 35, or William Brewster, D.M. in 1697 at 32. But there is no evidence whatever that a portrait of either ever existed in College.

This portrait was in the Library in 1785; it is named Dorrill by the Tourist. (*Hall.*)

55 CHARLES WOODROFFE

Thomas Gibson.

B. 1671; entered St. John's, 1688; B.C.L. 1696; D.C.L. 1704; Rector of Upham, 1705; Canon of Winchester, 1706; benefactor to the College; d. 1726.

Three-quarters length, seated to r., looking at the spectator; bushy grey wig to shoulders; clean-shaven face; bands; D.C.L. gown over cassock and sash; his r. hand rests on arm of his chair, his l. on a book held upright on his knee; dark background. Canvas 49 × 39½ in.

A tablet on the frame is inscribed 'D.D. Georgius Scott Armiger, Wolston Hall in Com. Ess. Hujusce Coll. Gen. Com. 1747'.

The history of this portrait is obscure. In the College muniments is the following receipt: 'Oct. the 22 1730 Rec^d then of the Reverend Dr Thompson the sum of seventeen pounds seven shillings for a half-length pictuer of Dr Woodruff, and for a frame and loss (*sic*), in full of all accounts to St. John's Collidge. By me Thomas Gibson.' Dr. Nathaniel Thompson entered St. John's in 1702, aged 18. He became D.C.L. in

[1] The arms, so far as they are decipherable, appear to be: Sa. on a chevr. or, 5 lions heads erased gu. between 3 mullets or, the lions' heads being very vaguely designed. The arms of Maynard of Skinningrove given in Burke's *Landed Gentry*, are: arg. on a chev. vert between 3 sinister hands couped gu. 5 ermine spots or.

1715, and was Bursar and Rector of Sunningwell, Berks., in 1730. The frame is practically identical with that of Dr. Gibbon's portrait presented to the College about the same time, and it seems probable that the two canvases were intended as companion pictures. Two items for the carriage of pictures occur in the accounts for 1730–1. It is unlikely that Dr. Scott, who was only 10 years old in 1730, can have made a gift to the College in that year, yet his name was attached to the portrait of Woodroffe as donor so early as Gutch's[1] time. It is possible that the portrait paid for in 1730 perished or was removed, and that Dr. Scott supplied a substitute. If so, the size and frame of the earlier picture must have been copied. One may also conjecture that the inscriptions recording the gift of this picture and of Maynard's have been transposed in some time of restoration. (*Hall.*)

56 WILLIAM GIBBONS

B. 1649; educated at St. John's College; B.A. 1672; D.M. 1683; Fellow of the College of Physicians, 1692; practised medicine in London; d. 1728.

Three-quarters length, standing three-quarters to r.; fair periwig falling over shoulders; clean-shaven face; square bands; white ruffles; scarlet D.M. gown over brown clothes; his l. hand held before him, his r. elbow rests on a pedestal to l., the hand at his side; dark background, curtain to l., bookcase to r. Canvas 49 × 40½ in.

On the frame is an inscription recording the gift of the picture to the College by Elizabeth[2] Gibbons, wife of the subject, in 1729.

Oxford Exhibition of Historical Portraits, 1906, No. 27. (*Hall.*)

57 COLONEL NEVILLE

Thomas Murray.

Bust, three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; white cravat; plate armour; dark background. Canvas 29 × 24 in. (oval).

A head of Colonel Neville, by Murray, occurs in all the inventories of the College pictures, and is so named by Dean Burgon (1855). It was apparently acquired by Dr. Holmes, and purchased and given to the College by Dr. Derham, 1748. This

[1] See Gutch's additions to Wood's account of the College.

[2] Gutch gives the abbreviation Elis. This has been carelessly restored into Ellis on the tablet.

portrait has recently passed under the name of Colonel Greville, apparently from an error in repainting the tablet. I have been unable to trace the subject.[1] He is possibly the Clement Neville who appears as Lieut.-General in the *Book of Dignities*, ed. Ockerby, in 1743 (p. 864).

Oxford Exhibition of Historical Portraits, 1905, No. 129.

(*President's Great Parlour.*)

58 UNKNOWN LADY

Jeremiah Davison.[2]

Three-quarters length, seated three-quarters to l.; dark hair, dressed with pearls; low-necked dark purplish-grey dress; scarf embroidered with gold, and sky-blue drapery round shoulders; pearl necklace and ear-rings; her r. hand holds a sprig of orange blossom, her l. a fold of her scarf; architectural and curtain background, large sculptured vase to l. Canvas 49 × 39 in.

This portrait has been called 'Mrs. Holmes', but there is no evidence for the identification. In the inventory drawn up by Dr. Derham in 1748 only one portrait of her is mentioned, against which is a note 'removed to the Hall of the College'. But two other pictures of ladies are catalogued: 'the Duchess of Cleveland in a chair ½ length', and 'Lady in a white dress, Duchess of Queensberry'. No. 58 is sitting, and is not dressed in white, so that if the picture represents either of these items in the inventory it must be that misnamed the 'Duchess of Cleveland'. In Dr. Holmes's list she appears simply as 'a half-length of a lady sitting', and the canvas was probably bought by him as a pretty picture desirable to have in the collection.

Oxford Exhibition of Historical Portraits, 1906, No. 66.

(*President's Gallery.*)

59 WILLIAM HOLMES

Enoch Zeeman.

B. 1689; educated at St. John's College; Fellow, 1710; President, 1728; Vice-Chancellor, 1732–5; Regius Professor of Modern History, 1736–42; Dean of Exeter, 1742; d. 1748.

Three-quarters length, standing three-quarters to r.; white wig; clean-shaven face; square bands; scarlet and black D.D. robes;

[1] No Colonel Neville of the period occurs in Daniel Rowlands's *Pedigree of the Neville Family.*

[2] According to Sir Walter Armstrong only the head and hands are by this painter. *Burlington Magazine*, 1906, ix. 714.

his r. hand held before him, his l. at his side; book on table to r.; dark background. Canvas 49 × 39 in.

A tablet on the frame is inscribed 'DDD Joannes Bland de Kippax Park in Com. Ebor. Baronettus, et hujus Coll. sup. ord. Commens. A.D. 1748'. The donor was a member of the College and died in 1755.

Oxford Exhibition of Historical Portraits, 1906, No. 53. (*Hall.*)

60 THE SAME

Enoch Zeeman.

Three-quarters length, standing looking at the spectator; short white wig; clean-shaven face; long bands; D.D. black and scarlet gown over black clothes; his r. hand holds a round object before him, his l. at his side holds his cap; table with books to r.; dark background. Canvas 49 × 39 in.

This portrait is mentioned in the inventory of 1748 as 'Dr Holmes a half-piece by Zeeman'.

In 1742 it was hung over the chimney in the Gallery. It seems to be the original of the portrait in the Hall.

(*President's Gallery.*)

61 SARAH HOLMES

Attributed to Enoch Zeeman.

B. 1700 (?); Sarah Angier, or Engier,[1] widow of Robert England; m. William Holmes, President of St. John's College, about 1744;[2] added to his benefactions to the College; d. 1750.

Three-quarters length, seated slightly to r., the head turned three-quarters to l.; brown hair in curls; low-necked pink dress over white underdress; blue scarf round shoulders; her r. hand lies in her lap, her l. holds a fold of her scarf; architectural background, landscape through opening to r. Canvas 49 × 39½ in.

The portrait appears in Dr. Derham's inventory dated 1748, of portraits in the Lodgings. Against it is an additional note 'Removed to the Dining Hall of the College'.

Oxford Exhibition of Historical Portraits, 1906, No. 65.

(*Hall.*)

[1] 'Engier' is given by Wood, *Colleges and Halls*, p. 558, with her arms.

[2] See MS. Rawl. Letters 114* (15002), p. 148, where Dr. Holmes refers to his marriage as evidently quite recent. 'Mr. Crynes never sees me. Upon my marriage I am told he entirely gave me up, tho' I flatter myself it will not be prejudicial to ye College in any respect, and possibly it may be an advantage.'

62 RICHARD RAWLINSON

(Plate XV.)

B. 1690; gentleman commoner of the College; F.R.S. 1714; D.C.L. 1719; non-juring bishop, antiquary, and collector; benefactor to the University and his College; d. 1755.

Half length, slightly to r., short wig; clean-shaven old and lined face; neckcloth, coat, and open waistcoat; his l. hand in the breast of his waistcoat. Pencil drawing in an oval spandrel. Paper $6\frac{1}{2} \times 5\frac{3}{4}$ in.

To the back is attached a letter from George Scott to the President, Dr. Fry, dated Crown Court West, Dec. 6, 1763. 'I am sending a small box with the drawing in a gilt frame and glass of Dr. Rawlinson found among your Predecessor's papers; the drawing is at your disposal.' Dr. Fry's predecessor was Dr. Derham. (*President's Lodgings, corridor.*)

63 THE SAME

Half length, slightly to r.; short grey wig; clean-shaven thin face; white neckcloth and shirt; golden-brown coat; his l. hand thrust in the breast of his coat. Canvas $29\frac{1}{4} \times 24\frac{1}{4}$ in. A copy from the Pencil Drawing No. 62. The tablet on the frame is inscribed 'Richardus Rawlinson LLD Huiusce Collegii sup. ord. commensalis et eiusdem Patronus inter Munificentissimos'.

In the College Register, April 7, 1819, is the entry. 'It was agreed that a portrait of our worthy Benefactor Dr R. Rawlinson shall be painted from a Drawing now in the President's Lodgings'. (*Hall.*)

64 THE SAME

Three-quarters length, seated to r.; grey wig to neck; clean-shaven face; white neckcloth; D.C.L. gown over dark clothes; his r. hand on knee holds book; his l. his cap; behind to r. a table upon which are books, a pen, and papers, one of which is inscribed 'Wasperton Estate'. Canvas 50×40 in.

The tablet on the frame bears the same inscription as the bust portrait, No. 63.

In the College Register for June 26, 1797, is the entry, '. . . that a Copy of Dr. Rawlinson's Picture in the Bodleian Library be taken by some sufficient Artist and placed in a conspicuous Place in the College'.

The Bodleian portrait, No. 256 in vol. i, is engraved in Harding's *Biographical Mirrour*, iii. 84. (*Hall.*)

RICHARD RAWLINSON

St. John's College *No. 62*

III 180

65 HENRY HUGFORD

Lamberto Gori.

B. 1696, in Florence; became a monk at Vallombrosa; studied painting, and said to be the inventor of 'scagliola', i. e. plaster work in imitation of marble and other stone; his best pupil was Lamberto Gori (1730–1801); d. 1771.

Half length, slightly to r.; skull cap; grey hair, clean-shaven face; small collar; monk's habit; curtain behind to l., to r. a landscape with buildings on an eminence. Pencil and wash drawing on paper, the face tinted, 9 × 5½ in.

The inscription at the foot is as follows: 'Henrico Hugfordio Anglo Congregationis Vallis Umbrosae|Monacho Abbati qvod plastica multi coloris arte picturam aemulatus nitorem addiderit egregius inventor. Lambertus Gorius hujus D. I. Baptistae Iconis auctor magistro suo effigiem anno CIƆIƆCCLVII Lubens merito dedicavit': also a shield of arms beneath a cardinal's hat. At the back is a long note signed by J. A. Hessey, 1844, to the effect that Lamberto Gori executed the figure of St. John the Baptist after Raphael now over the fireplace in the Hall, given by J. S. Duncan, D.D., Fellow of St. John's, in 1759. The view in the background of Hugford's portrait is of the Hermitage near Vallombrosa on the Apennines, twenty miles from Florence. The drawing was probably brought from Italy by Dr. Duncan.

Dr. James Augustus Hessey was Fellow of St. John's College in 1832, and Headmaster of Merchant Taylors' School, 1845; Archdeacon of Middlesex in 1875. (*Library.*)

66 GEORGE SCOTT

B. 1720 (?); entered St. John's College, 1737; M.A. 1743; D.C.L. 1763, then of Ingateston Hall, Essex; an antiquary and collector; nephew of Dr. William Derham of Windsor, the naturalist, and cousin of Dr. William Derham, the President of St. John's; writer on scientific subjects; gave some pictures to the College; d. 1780.

Half length, three-quarters to l.; white wig, clean-shaven face; square band; white ruffles; black gown over buff coat; warm grey background. Canvas 29 × 24 in.

This portrait, erroneously named Mr. Palin in the Oxford Exhibition of Historical Portraits of 1906, No. 111, is identified by the Tourist of 1785 in whose notes it is entered 'Dr Scot—a head—long ruffles—very bad'.[1] (*Bursary.*)

[1] MS. Top. Oxon. C. 33. This entry being descriptive is useful: sometimes the traveller mistook the name of the donor of a portrait for the subject of it, as in the case of No. 54.

67 PHILIP HAYES

James Roberts.[1]

B. 1738; B.Mus. from Magdalen College; D.Mus. 1777; organist of Magdalen and New College as well as of St. John's; benefactor to the University; d. 1797.

Half length, seated facing the spectator; short white wig; clean-shaven face; bands and shirt cuffs; full-dress D.Mus. gown over pale grey clothes; his r. hand holds a roll of music, his l. on his hip; in front is a conductor's desk on which is a book labelled *Ode*; cap on ledge of stand; behind, organ pipes. Inscribed 'PHILIP HAYES MUS. DOC. 1738–1797; HEATHER PROFESSOR 1777–1797; ORGANIST OF ST JOHN'S 1790–1797'. Water-colour on paper (oval), $10\frac{3}{4} \times 9$ in. On the back is a book plate and 'Presented to the Smoking Room of St John's College Oxon by Alexander Merrick Broadley, *in memo.* 24th Feb. 1901'.

The picture is reproduced in Dr. J. H. Mee's, *Oldest Music Room in Europe*, p. 72.

A copy is in the Practice Room at Magdalen College.

(*Smoking-room.*)

68 SIR JAMES EYRE

Lemuel Francis Abbot.

B. 1734; entered St. John's College, 1749; Recorder of London, 1763; knighted, 1772; President of the Court of Exchequer, 1787; Chief Commissioner of the Great Seal, 1792–3; Chief Justice of Common Pleas, 1793; d. 1799.

Three-quarters length, seated slightly to l.; white full-bottomed wig; clean-shaven face; bands; scarlet and miniver Judge's robes; collar of SS.; his r. hand on his thigh, his l. rests on a table to r. Canvas $49 \times 39\frac{1}{2}$ in.

Engraved by Valentine Green, 1798. (*Hall.*)

69 SIR GILES ROOKE

George Dance.

B. 1743; educated at St. John's College; Fellow of Merton College, 1766; Puisne Judge of Common Pleas, and knighted, 1793; d. 1808.

Half length, seated in profile to l.; powdered wig with three curls over the ears; clean-shaven face; black coat with large high

[1] See Bloxam, *Register*, ii. 220.

roll collar open in front. Pencil with slight tint of colour in the face. Paper $10 \times 7\frac{1}{2}$ in.
Presented to the College by a descendant of the Artist, 1917.
Engraved by W. Daniell, 1809. (*Common Room.*)

70 THOMAS POWYS

George Dance.

B. *c.* 1737; educated at St. John's College; Prebendary of Hereford, 1769; D.D. 1795; Dean of Canterbury, 1797; d. 1809.
Bust, seated in profile to l.; bushy white wig; clean-shaven face; frilled shirt; black coat with broad high collar turned down and open in front; signed and dated NOV 28th 1793 GEO DANCE.
Pencil on paper with red tints in face. 12×9 in.
Presented to the College by a descendant of the Artist, 1917.
(*Common Room.*)

71 QUEEN CHARLOTTE SOPHIA

Allan Ramsay.

B. 1744; daughter of Charles Louis, Prince of Mecklenburg-Strelitz; married to King George III in London, 1761; d. at Kew, 1818.
Half length, three-quarters to r., the head turned in profile to r.; fair hair in close curls; low-necked scarlet dress edged with white lace; black lace shawl; her r. elbow rests on a volume inscribed HISTORY OF BRITAIN, the hand holds a closed fan; architectural background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.
Traditionally said to have been presented to Samuel Dennis, President of the College, by Queen Charlotte, after her visit to Oxford, 1785.
About 1850 it hung in the Library (*Stranger's Guide*, p. 137).
In the *Conversations of James Northcote* (xvi, p. 179) the following passage refers to this or a similar portrait: 'There was Ramsay, of whom Sir Joshua used to say that he was the most sensible among all the painters of the time, but he has left little to show it. His manner was dry and timid. Now and then we find hints and sketches which show what he might have been if his hand had been equal to his conceptions. I have seen a picture of his of the Queen, soon after she was married—a profile, and slightly done; but it was a paragon of elegance. She had a fan in her hand: Lord! how she held that fan. It was weak in execution and ordinary in features—all I can say of it is, that it was the farthest possible removed from anything

like vulgarity. A professor might despise it; but in the mental part, I have never seen anything of Vandyke's to equal it. I could have looked at it for ever.'

Oxford Exhibition of Historical Portraits, 1906, No. 177.

(*President's House, Hall.*)

72 KING GEORGE III

Allan Ramsay.

B. 1738; eldest son of Frederick Louis, Prince of Wales, and Augusta of Saxe Gotha; created Prince of Wales, 1751; succeeded to the throne, 1760; visited Oxford, 1785 and 1786; d. 1820.

Half length, in profile to l.; white wig tied with black bag, clean-shaven face; lace cravat; scarlet coat embroidered with gold; ribbon of the Order of the Garter across breast, star at side; his r. hand thrust into the breast of his coat; three-cornered hat under his l. arm; dark grey background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Traditionally said to have been presented to Samuel Dennis, President of the College, by the King, after his visit to Oxford, 1785.

Engraved by W. Woollett.

Oxford Exhibition of Historical Portraits, 1906, No. 184.

(*President's House, Hall.*)

73 THE SAME

Allan Ramsay.

Whole length, standing on a carpeted dais facing the spectator, the head turned slightly to l.; short white wig; coronation robes of gold and ermine, embroidered coat, the cord of the mantle with heavy tassel hanging in front nearly to the knee; his r. hand rests on his hip, his l. on a fold of the mantle; table to r.; behind, curtain to r., pillar to l. Canvas 100×64 in.

This portrait was bequeathed to the College by Diana,[1] Dowager Countess of Lichfield (d. 1779), widow of George Henry Lee, the third earl, a member of St. John's and Chancellor of the University in 1762.

A portrait of a type of which there are many examples.

Engraved by W. Ryland in 1761.

Reproduced in *Historical Portraits*, iv. (*Hall.*)

[1] *The Complete Peerage* gives the lady's name as Dinah.

74 JOHN LEMPRIÈRE

B. *c.* 1766; educated at Pembroke College; M.A. 1792; D.D. 1803; Master of Abingdon Grammar School; author of the *Bibliotheca Classica*; d. 1824.

Half length, facing spectator; top of head bald, white hair, clean-shaven face; white stock and neckcloth; black coat; his r. hand before him; to l. two volumes labelled CLASSICAL DICTIONARY and UNIVERSAL BIOGRAPHY; warm brown background, curtain to r. Canvas 32 × 27 in.

Left in the College by his son, Dr. Charles Lemprière, Fellow.

Another portrait is in Pembroke College. (*Library.*)

75 MICHAEL MARLOW

Thomas Phillips.

B. 1757 (?); Scholar of St. John's, 1776; Fellow, 1779; Vicar of St. Giles', 1789; D.D. and President, 1795; Prebendary of Canterbury, 1808; d. 1828.

Three-quarters length, seated facing the spectator; short white hair, clean-shaven face; bands; D.D. black and scarlet gown and scarf over black clothes with high silk waistcoat; his r. hand holds cap on his lap, the l. lies closed on his knee, the elbow resting on the arm of the chair; red curtain behind to r. Canvas 56½ × 43 in.

Engraved by S. W. Reynolds in 1828.

(*President's House, Gallery Landing.*)

76 JOHN NICHOLL

William Owen.

B. 1759; educated at St. John's College; B.C.L. 1780; D.C.L. 1785; F.R.S., P.C., M.P.; knighted, 1798; Judge of the Prerogative Court of Canterbury and Dean of Arches, 1809; Vicar-General to the Archbishop of Canterbury, 1834; d. 1834.

Three-quarters length, sitting to l., the head turned towards the spectator; long grey wig, clean-shaven face; long bands; white ruffles; D.C.L. scarlet gown over dark clothes; his l. hand rests on a book on a table to r., the r. holds cap on his knee; dark background. Canvas 50 × 40 in.

Exhibited at the Royal Academy in 1814.

Engraved in mezzotint by Henry Meyer. (*Hall.*)

77 THOMAS FROGNAL DIBDIN

B. 1776; entered St. John's College, 1793; M.A. and D.D. 1825; Librarian at Althorp; bibliographer; credited with the original proposal to found the Roxburghe Club, 1812; d. 1847.

Half length, slightly to r., looking at spectator; brown hair, clean-shaven face; white folded neckcloth; black gown over dark clothes; his r. hand rests on upright book in front of him; books, papers, and a quill pen behind to r.; dark background. Canvas $29\frac{3}{4} \times 24\frac{1}{4}$ in. (*Inner Common Room.*)

78 WILLIAM WELLWOOD STODDART

B. 1810; Scholar of St. John's College, 1828; Fellow; M.A. 1836; B.D. 1841; Chaplain, and Vicar of Charlbury, 1853; d. 1856.

Half length, to l., looking at the spectator; brown hair and whiskers; white collar and tie; black gown over black clothes; his r. hand holds his cap, his l. before him. Water-colour on paper, oval, $8\frac{1}{2} \times 6\frac{3}{4}$ in. (*Smoking-room.*)

79 HENRY LONGUEVILLE MANSEL

B. 1820; Scholar of St. John's College, 1839; Fellow and Tutor, 1850; Professor of Moral Philosophy, 1859, of Ecclesiastical History, 1866; Dean of St. Paul's, 1868; d. 1871.

Half length, seated to l., looking at the spectator; brown hair, clean-shaven face; gold spectacles; white collar, stock, and white tie; black gown over black clothes; watch chain; his l. hand holds a book against his side; red curtain background. Canvas $14\frac{1}{2} \times 10$ in.

On the back is the following inscription: 'This picture belonged to E. Palin B.D. Fellow of the College, 1848–1865, Vicar of Linton 1865–93, and it was given by his widow. W. H. Hutton. Steward of Common Room. March 9 1904.'

(*Inner Common Room.*)

80 THE SAME

E. W. Wyon.

Bust, marble, facing the spectator; curly hair, and whiskers, the chin shaven; stock, tie, and shirt; coat with standing collar; waistcoat; signed at the back E. W. WYON SCULPTOR 1872.

Exhibited at the Royal Academy in 1873.

(*President's House, Hall.*)

81 PHILIP WYNTER

William Riviere.

B. 1793; Scholar of the College, 1811; Fellow, 1814; D.D. and President, 1828; Canon of Worcester, 1869; d. 1871.

Three-quarters length, seated to r. in a red arm-chair, the head towards the spectator and slightly bent to r.; thick short white hair, slight whiskers; white collar, neckcloth, and bands; white cuffs; full-dress D.D. robes and scarf over black silk cassock, the gown falling away from his shoulders; both hands together on his knee; curtain and pillar background. Canvas 48 × 36 in.

Exhibited at the Royal Academy in 1860.

Given to the College by Mrs. F. P. Morrell, daughter of the subject, in 1920. (*President's House.*)

82 ARTHUR ROBARTS ADAMS

B. 1813 (?); Scholar of the College, 1830; Fellow, D.C.L. 1840; Bursar; Recorder of Birmingham; d. 1877.

Bust to l., seated; white hair and whiskers; black tie, white shirt and collar; black clothes. Oil painting, based on an enlarged photograph. Canvas 30 × 24½ in. (*Bursary.*)

83 CHARLES LEMPRIÈRE

C. N. Knight.

B. 1818; Scholar of St. John's College, 1837; Fellow, 1843; D.C.L. 1847; Barrister-at-law; Colonial Secretary for the Bahamas; d. 1901.

Half length, very slightly to l.; head bald, thin grey hair at sides, beard and moustache; white soft turned-down collar; red tie and sash; white shirt, brown coat and trousers; his r. hand holds a pipe, his l. rests on his knee; warm brown background; signed C. N. KNIGHT 1898. Canvas 35½ × 27¼ in.

(*Inner Common Room.*)

84 WILLIAM WEST JONES

B. 1838; Scholar of St. John's College, 1856; Fellow, 1859–79; Bishop of Cape Town, 1874, Archbishop, 1897; d. 1908.

Half length, seated, facing the spectator; grey hair and whiskers; white collar and rochet, scarlet chimere over black cassock; black scarf; rochet sleeves tied with scarlet ribbon at wrist; jewelled cross on breast; sapphire ring on r. hand, signet on l., both hands before him, his l. on his cap; dark background. Canvas 33 × 24½ in. (*Inner Common Room.*)

85 JAMES BELLAMY

(PLATE XIV.) *Frank Holl.*

B. 1819; Scholar of St. John's College, 1836; Fellow; President, 1871; D.D. 1872; d. 1909.

Three-quarters length, seated, facing the spectator; short grey hair; clean-shaven face; white collar and bands; full-dress D.D. gown over black clothes; eye-glass hangs on his chest; both hands rest on arms of chair; signed and dated below to l. FRANK HOLL 1886. Canvas $48\frac{1}{2} \times 39$ in.

Presented by a Body of Subscribers in 1886.

Exhibited at the Royal Academy in 1886.

Engraved by Paul Knight, 1899. (*Hall.*)

86 THE SAME

William Strang.

Bust, to l.; grey hair; clean-shaven face; white collar; black coat indicated; signed W. STRANG 1906. Black and red chalk on paper, $13\frac{1}{4} \times 10$ in. (*Smoking-room.*)

87 SIDNEY BALL

Stanley Anderson.

B. 1857; Scholar of Oriel College, 1875; Fellow of St. John's College, 1882; Senior Tutor; d. 1918.

Bust to r.; short dark hair; moustache; spectacles; collar, tie, and coat indicated; signed and dated S. ANDERSON 1914; etching inscribed *1st plate, only proof* and *Stanley Anderson to F. W. Hall.* $13\frac{3}{4} \times 10$ in. (*Smoking-room.*)

88 WILLIAM SOMERVILLE

G. Hall-Neale.

B. 1860; educated at Edinburgh University; D.Sc. Oxford; Professor of Agriculture of Durham, 1891–9, of Cambridge, 1899–1901, Sibthorpian Professor of Rural Economy and Fellow of St. John's College, 1901.

Half length, seated facing the spectator; short white hair, clean-shaven face; white turned down collar, blue tie; dark blue buttoned coat; his l. hand holds his pipe, the elbow resting on the arm of his chair; his r. hand at his side; plain dark background; signed below to r., G. HALL-NEALE, 1924. Canvas $35\frac{1}{4} \times 27\frac{1}{2}$ in.

The replica of a portrait given to the College by the subject in 1924. The original, which was presented to the Professor by his pupils, hangs in the School of Rural Economy. (*Hall.*)

PORTRAITS MENTIONED AS HAVING BELONGED TO THE COLLEGE, NOW LOST[1]

Sir Thomas White: A portrait of the Founder 'bestowed in the Librarie', for which ten shillings was paid, is mentioned in the Bursar's accounts for 1583–4 (fo. 26, 3rd term).

B. Wiles: In 1675–6 (fo. 136) occurs an item, 'for carriage of B. Wiles' picture 1*s.* 2*d.*'

I cannot trace B. Wiles. His initial suggests a connexion with Dr. Moses Wiles, b. in 1670, who matriculated in 1670, took his D.D. in 1711, and became Vicar of Northmoor. But his father was not Benjamin.

Bishop King, of London: Dr. Rawlinson, in a letter to Bodley's Librarian, dated St. James's Day, 1750, writes: 'I am sending 2 boxes, in one books for you, and a parcel for St. Johns with a picture of Bp King of London for them.' MS. Rawl. C. 989, p. 154.

Arnold King, Rector of St. Michael's, Cornhill, to which the following extract refers: 'An excellent Portrait (painted by Hudson) of the above mentioned Arnold King is in my possession, who married his Niece and which I propose shall hereafter be placed in the College Library of St. John's Oxford. (signed) Thomas McCullock Rector of Wormley, Herts. Rectory House April 22 1809.' *Some account of the life . . . of Eugenio . . . by R. K. . . : 1748/9.* MS. Firth e. 2.

To this list may be added the picture of a daughter of the Queen of Bohemia, which was given to the College as a portrait of the Queen of Bohemia by Dr. Rawlinson. It appears in Dr. Holmes's inventory dated January 1741–2, and was afterwards claimed by the giver for the Bodleian.

[1] These are in addition to the portraits referred to in the Introductory note to this section, which we definitely know to have once formed part of the College collection.

XVI

PORTRAITS IN JESUS COLLEGE

1 MARGARET, COUNTESS OF RICHMOND

B. 1443; mother of King Henry VII; benefactress to the Universities of Oxford and Cambridge; d. 1509.

Half length, standing three-quarters to l.; white steeple-fronted coif with striped edges, and black and white frontlet, black French hood, at the back falling over shoulders; black dress; both hands hold a half-open red-covered illuminated book; warm dark background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

(*The Lodgings.*)

2 HUGH PRICE

School of Holbein.

B. *c.* 1495; B.C.L. in the University, 1512; Doctor of Canon Law, 1526; Prebendary of Rochester, 1541; Treasurer of St. David's, 1571; Founder of Jesus College, 1571; d. 1574.

Bust, three-quarters to r.; black cap; white hair; clean-shaven face; tiny white collar; black dress; dark background. Panel $18\frac{1}{2} \times 12\frac{3}{4}$ in.

Engraved by George Vertue in 1739 with the inscription 'Ex Tabella . . . in Bibliotheca Coll. Jes. Oxon'. It remained in the Library probably till early in the nineteenth century. A copy of the engraving[1] was at one time given to every scholar of the college.

Tudor Exhibition, 1890, No. 86; Oxford Exhibition of Historical Portraits, 1904, No. 48. (*Hall.*)

3 HERBERT WESTPHALING

B. *c.* 1533; Student of Christ Church, 1547; Canon and Lady Margaret Professor of Divinity, 1562; Bishop of Hereford, 1586; benefactor; d. 1602.

Half length, standing slightly to l.; black skull-cap; dark grey hair, white moustache, and long forked beard; narrow white

[1] The original copper plate is still preserved in the College.

pleated ruff and cuffs; black gown over black dress; his r. hand holds a small closed book, his l. rests by his side; dark background; shield of arms above to r. inscribed AN̄O DOMINI 1601 AETATIS SUAE 67. Panel $35\frac{1}{4} \times 28\frac{1}{2}$ in.

In 1687–8 a payment of £1 1*s.* was made for a 'frame and mending Bishop Westphaling's Picture'. Perhaps this indicates the arrival of this portrait. It was in the Library in 1790.

(*Hall Balcony.*)

4 THE SAME

Half length, facing the spectator, the head turned slightly to l.; black cap and coif; white moustache and long forked beard; narrow pleated ruff and ruffles, white rochet; black chimere; his r. hand holds an open book; shield of arms above to l.; inscribed to r. AN° DNI 1601 AETATIS SUAE 57. Panel 23 × 18 in.

A portrait of Bishop Westphaling is mentioned in Dr. Mansell's inventory of about 1648 as 'in ye old Bedchamber' in the Lodgings.

A similar portrait is at Christ Church. (*The Lodgings.*)

5 QUEEN ELIZABETH

B. 1533; succeeded 1558; granted a charter to Jesus College, 1571; d. 1603.

Half length, standing slightly to l.; jewelled diadem far back on her fair hair dressed in small curls; fluted ruff, open in front, embroidered with a floral design, and edged with white lace on the lower front half, with dark and jewelled wire-work on the upper part which passes behind her head; low-necked white dress, with sleeves profusely covered with a floral pattern in black embroidery showing roses, strawberry flowers, fruit, and leaves; black brocade over-dress; long necklace of dark jewels, and pendant; bracelets, and lace turned-back cuffs; a naturalistic strawberry fruit and flower is attached to her breast, two cherries hang at her l. ear; behind her head, against the background, is the frond of a fern, and in her hair is a signet ring attached by a red ribbon; her r. hand holds a fan, her l. a thistle; dark brown background, with rose-coloured curtain to r.; inscribed above to l. AN̄O 1590. Panel 29 × 24 in.

In the inventory of the College property compiled by Dr. Mansell about 1648 is the entry among pictures in the Hall: 'Queen Elizabeth's Picture'—probably this panel. Gutch and the Tourist of 1785 saw it in the Library, and the former describes it unmistakably, 'Queen Elizabeth; half length—on board;

with a fan in one hand, and a sprig in the other: An. 1590'. In the Library at the same time were the portraits of Hugh Price, Westphaling, Mansell, Meyricke, and Charles II, the two first probably among the earliest painted possessions of the College. In the case of most Colleges, Founders' portraits are first met with in the Library.

Oxford Exhibition of Historical Portraits, 1904, No. 85*.

(*Common Room.*)

6 THE SAME

Bust, three-quarters to l.; fair hair; crown of jewels and pearls; high-standing double lace-edged ruff with projecting transparent gauze circular wings; low-cut dress of cloth-of-gold, edged with lace in front, and almost covered with jewels; pearl necklace and round pendant of jewels; large pearl ear-rings; on her r. sleeve a George hangs from a red ribbon; on her l. shoulder is a large gem in gold and enamel, showing a figure of Diana, one arm raised, in red robe, standing between pillars, the whole surrounded by gold twisted scroll-work: the device is fastened to the sleeve by a knot of dark ribbon; part of a chair of state behind to l., red curtain above to r. Canvas, oval, 32 × 27 in.

This picture was in the Principal's Lodgings when it was seen by the Tourist of 1785 and by Gutch in 1790. The latter mentions it as 'a half length some time a whole length' and 'on board'. The Tourist saw it, at any rate, before it was reduced to its present size. He describes it: 'Queen Elizabeth in a round, red hair, crown on all over Pearl, hands on hips, very fine.' Perhaps the picture, which has at some time been transferred from a panel to canvas, was further cut down when this was done, after 1790.

It may have come to the College from Dr. Rawlinson, who scattered his gifts over many Colleges. In one of the Registers of the Bodleian Library occurs a note under date February 5, 1752, 'Rec^d [from Dr. Rawlinson] a Picture of Q. Elizabeth for Jesus College Library'. In a letter to Humphrey Owen, Bodley's Librarian, and afterwards Principal of the College, Rawlinson says, on February 3, 'My respects to the Principal, and let him know that I have sent to St. John's Q. Bess which was to have been Dr. Jones'.'[1] Whether Dr. Rawlinson relented, and sent his gift to Jesus College after all I have not been able to discover. No picture now in St. John's should have been mistaken for a portrait of the Queen, but there is, in the

[1] MS. Rawl. C. 989, f. 179.

Lodgings a small panel of a lady in a ruff and French hood which used to pass under her name. If No. 5 in St. John's is the picture received at the Bodleian for Jesus College in 1752, there is no clue to the provenance of the portrait No. 6 in this collection.

Royal Academy Winter Exhibition of Old Masters, 1902, No. 158; Oxford Exhibition of Historical Portraits, 1904, No. 90; O'Donoghue, *Portraits of Queen Elizabeth*, No. 44.

(*Common Room.*)

7 THE SAME

Whole length, standing on a crimson carpet, facing the spectator, the head turned three-quarters to l.; fair curly hair, dressed with pearls and feathers; white lace ruff raised behind, and lace cuffs; dark-blue sleeveless gown, slashed and embroidered, over white hooped patterned petticoat, richly embroidered with jewels; white sleeves to match; her l. hand holds a white feather fan, her r., resting on a green-covered table to l., holds a jewel attached to her stomacher by a long scarlet ribbon; below the waist is a small sphinx in gold; dark background, throne with green curtain above it to r.; shield of arms to l.; two little fluttering angels support a crown over the Queen's head; beneath her feet, across the bottom of the picture, is the inscription:

DIVA ELIZABETHA VIRGO INVICTISSIMA, SEMPER AUGUSTA, PLUS QUAM CAESAREA, ANGLIAE, FRANCIAE ET HIBERNIAE POTENTISIMA IMPERATRIX, FIDEI CHRISTIANAE FORTISSIMA PROPUGNATRIX, LITERARUM OMNIUM SCIENTISSIMA FAUTRIX, IMMENSI OCEANI FAELICISSIMA TRIUMPHATRIX, COLLEGII JESU OXON FUNDATRIX.

Canvas 89 × 53 in.

A copy from, but somewhat larger than, the portrait in Trinity College, Cambridge.

Given to the College by Dr. James Jeffreys, Canon of Canterbury, in 1686–7.

In the accounts for that year is a payment 'to Dr Jeffreys' man for bringing Q. Elizabeth's Picture 5/-'.

Another, 'To Mr Taylor for a guilt frame and beautifying our Foundress picture £4.'

From this last entry we may infer that John Taylor, the painter-mayor of Oxford, was employed to add the fluttering angels, and probably the inscription. The picture was in the Hall in 1785 and 1790.

Oxford Exhibition of Historical Portraits, 1904, No. 86*. (*Hall.*)

8 THE SAME

Bronze life-sized bust facing the spectator, the crowned head turned slightly to r.; aged face; hair dressed in short curls with three large pearl ornaments; pear-shaped pearl ear-rings; large lace-edged ruff, open in front; low-necked dress bedecked with pearls; pearl rope necklace.

It may be noted that the Bodleian picture of the Queen in the series of Founders is not apparently based upon any of these Jesus College portraits. (*Hall.*)

9 LANCELOT ANDREWES

B. 1555; educated at Pembroke Hall, Cambridge; Scholar of Jesus College, Oxford, 1576; Dean of Westminster, 1601; Bishop of Chichester, 1605, of Ely, 1609, of Winchester, 1619; d. 1626.

Half length, three-quarters to r.; white beard and moustache; black cap; narrow pleated ruff and ruffles; white rochet; black chimere with black wrist ties and scarf; his l. hand holds a book with blue ties, his r. a handkerchief; dark background. Canvas 43 × 34½ in.

The Head engraved by W. Hollar, 1643.

National Portraits, 1866, No. 436; Oxford Exhibition of Historical Portraits, 1905, No. 1*; Reproduced in *National Portraits*, ii. (*Hall.*)

10 SIR EUBULE THELWALL

B. 1562; educated at Trinity College, Cambridge; B.A. 1576; incorporated at Oxford, 1579; M.A. 1580; Master in Chancery, 1617; Principal of Jesus College, 1621; obtained a new charter for the College; during his Principalship, the chapel, library, and lodgings were built or completed; d. 1630.

Three-quarters length, seated three-quarters to r.; fair hair; slight moustache, and tuft on chin; black broad-brimmed hat; manifold lace-edged ruff and turned-back cuffs; black dress; his l. hand rests on the arm of his chair, his r. holds a scroll inscribed YE PLAN OF THE CHAPELL IN JESUS COLL. OXFORD BUILT BY SIR EUBULE THELWALL; table covered with Turkey carpet to l., on which is a book; dark background. Canvas 49½ × 39½ in.

Copy by William Parry, A.R.A. (1742–91), of a picture at Bathafarn Park, Denbighshire.

In the College and hung in the Lodgings when Gutch compiled his *Appendix*, 1790, therefore no doubt painted for the College.

Oxford Exhibition of Historical Portraits, 1905, No. 7. (*The Lodgings.*)

II ? JANE THELWALL AND HER SON SIR EUBULE THELWALL

Jane, b. about 1525, daughter of Thomas Griffith, and wife of John Wynn Thelwall of Bathafarn Park, Denbighshire; the mother of ten sons and four daughters; d. 1585.

Whole length figures, standing facing the spectator, the lady to l.; she has reddish-brown hair, and wears a black broad-brimmed hat, a large pleated horizontal ruff, and deep lace-edged turned-back cuffs; black dress, the bodice cut square, and filled in with white linen; double gold chain round her shoulders, bracelets on both wrists, a ring on the thumb of her r. hand in which she holds a book against her waist, a finger between the leaves; her l. hand rests upon the shoulder of the child at her side. It has fair hair falling to shoulders, deep lace collar and cuffs; a dark green jacket trimmed with gold and belted at the waist, and a dull purple skirt to the ground hiding the feet; its r. hand offers carnations to the lady; the l. holds a white plumed hat; architectural background; through an opening to r. is seen a view of water, trees, and wooded hills. Canvas 84 × 42½ in.

The picture was named as above by Ackermann in 1811, and when Sir George Scharf examined it in 1860 he found it inscribed 'Eubulus Thellwall et Mater ejus: ille A.S. 1621 electus principalis Collegii; variis structuris munificenter auxit'. This would appear to be an early though probably not a contemporary inscription. It is, however, necessary to point out that the suggested identities cannot be regarded with any certainty. The future benefactor and Principal was the fifth son of his parents' marriage, and there does not seem to be any reason why he should have been selected to be painted with his mother. The eldest son, John, would be the more probable sitter. The costume of the lady belongs more naturally to the early years of the seventeenth century than to the last quarter of the sixteenth, though, since Elizabethan fashions were no more rigid than those of the present day, it is unwise to dogmatize. It may, however, be noted that in a later generation the same names were oddly repeated. John Thelwall, the third of the name in succession, of Bathafarn Park and Plâs Coch, who died, aged 79, in 1664, married Jane, daughter of Edward Morgan, of Golden Grove in Tegeingl. Their second son was Eubule. He became a barrister of Gray's Inn, and married Mary, the heiress of John Parry of Nantclwyd.[1] This Eubule might well

[1] See for the pedigree of Thelwall, J. Y. W. Lloyd, *The History of . . . Ancient*

have been eight years old (the apparent age of the child) in 1618, to which date about the picture could preferably be assigned. Confusion of identities in portraits preserved in country houses is common, and it is easy to understand how this double portrait of members of a later generation might come to be thought to represent the Jesus College benefactor and his mother.

Sir Bevis Thelwall is named as a cousin of the painters Gheeraerdts and De Critz in wills of members of the family, specially that of Henry Wheler of London which is dated 1636 [PPC. Harvey 47]. This connexion suggests a possible painter of No. 11.

Oxford Exhibition of Historical Portraits, 1905, No. 29. (*Hall.*)

12 SIR EUBULE THELWALL

In a canopied niche with curtains drawn back on each side by angels, kneeling figure before a table to l., on which lies an open book. Black marble, within the chancel arch on the north side. Formerly on the south-west side of the arch.

The monument was erected by the brother of the subject, Bevis Thelwall, with an inscription giving the date of death, October 8, 1630, and age of deceased, 68. (*Chapel.*)

13 KING CHARLES I

Sir A. Van Dyck.

Whole length, standing slightly to r.; dark hair falling to shoulders, fair moustache, and peaked beard; wearing robes of state; deep lace-edged collar and cuffs; dark blue velvet mantle lined with miniver over a velvet tunic reaching below his knees with broad ermine bands down the front, lined with the same fur, with a shoulder-cape and open sleeves showing white satin dress beneath; the sleeves, cape, and tunic edged with gold fringe; double sword-belt of gold braid; white stockings and shoes with large gold rosettes; collar and George of the Garter; his r. hand on his hip, his l. hangs over the hilt of his sword, which supports the wrist; architectural and curtain background; to r. landscape view through a window on the ledge of which are seen the crown and orb; inscribed C. R. 1636. Canvas 95 × 58 in.

Bequeathed to the College by Sir Leoline Jenkins in 1685.

A closely similar picture hangs in St. George's Hall, Windsor Castle. It has practically the same measurements, and is inscribed

Nobility of Powys Fadog, iii. 359, iv. 312 ff. Dwnn's *Visitation of Wales*, ii. 336, attaches Sir Eubule the Principal to a different branch of the family.

with a crowned C. R., the same date, 1636,[1] and the signature of Van Dyck. Mr. Ernest Law[2] states that the crowned initials indicate a painting intended for the royal collection. Mr. Cust says[3] of this picture: 'The Windsor portrait is perhaps the most admirable as a mere portrait among Van Dyck's presentments of the King.' It was sold by the Parliament in 1649 for £60 and recovered at the Restoration.

Versions are rare. Mr. Law mentions one at Woburn Abbey, another at Lambeth, other than modern copies. The Woburn canvas, described by Sir George Scharf,[4] is somewhat shorter and does not appear to bear the King's initials. The inference is fair that the Jesus College portrait was once in the King's possession, and was perhaps given to Sir Leoline by Charles II in recognition of his services in recovering from France the English property of Queen Henrietta Maria about 1679–80.

It is clear that Sir Leoline was a collector, and in all probability other pictures reached the College from him besides those that are known to have done so. His own and Dr. Mansell's no doubt had this provenance. An entry in the accounts 1684–5 gives the cost of 'fraight' of his books and pictures, £5; another in 1687 records the payment to 'Mr Powell of £10. 7. 4 for a guilt frame, & setting up King Charles ye firsts Picture'.[5]

In the end of the eighteenth century the portrait was in the 'great dining room' of the Lodgings,[6] with those of Sir Leoline, Sir Eubule Thelwall, and Queen Elizabeth in an oval.

At that time the only paintings in the Hall were the large picture of Elizabeth on canvas, and one of the portraits of Sir Leoline. The rest of the collection was in the Library.

Oxford Exhibition of Historical Portraits, 1905, No. 76.

The Windsor portrait has been frequently reproduced. (*Hall.*)

14 UNKNOWN YOUTH

Half length, three-quarters to l.; dark brown curly hair falling over shoulders; youthful face, dark eyes, long nose; white falling collar with two tassels; rose-coloured close-fitting tunic

[1] In Feb. 1636–7 a warrant was made out for payment of £1,200 to Sir A. Vandyke for certain pictures by him delivered for the King's use (*Domestic State Papers*, vol. cccxlviii).

[2] *Pictures by Holbein and Vandyck at Windsor Castle*, p. 85.

[3] Vandyck, *Life and Works*, 1900, p. 105.

[4] *Catalogue of the Collection of Pictures at Woburn Abbey*, pp. 76–7.

[5] See above, p. 126, No. 25 *note*.

[6] Gutch, *Appendix*. It is mentioned by Pointer in 1749, p. 109, as in the Lodgings, and as 'highly commended'.

fastened with jewels down the front over full white shirt which shows between the jewels; the tunic has short sleeves scarcely reaching the elbow, below which are the white sleeves of the shirt, tied at the wrist with a bunch of red velvet ribbon; grey-blue drapery passes over his l. shoulder to his r. hip, upon which his r. hand rests at his waist; the l. hand is not seen; background of overhanging rock, beyond which to l. is a distant landscape. Canvas 33 x 27 in.

It has not been found possible to identify this portrait. The Tourist who visited Oxford in 1785[1] calls it Henry Duke of Gloucester, so presumably that name must have been attached to it. But the Tourist is not a sufficiently good guide, nor were the tablets in the eighteenth century sufficiently correct, to warrant our accepting this assumption in view of the want of likeness here shown to other portraits of the duke, which display strong Stuart characteristics. Moreover, the picture would appear to have been painted between 1640 and 1650, when the duke, born in 1639, would have been much too young. After the Restoration the clothes he wears would have been out of date.

A tradition has lingered in the College connecting the portrait with a member of the Pembroke family. Two sons of Philip, the fourth earl, matriculated in 1638 at Jesus College, James, the second of the name in the generation, born about 1623, and John born about 1625.[2] They were created M.A. together in April 1648; both entered Parliament, and died respectively in 1676 and 1659. James is said to have lived at Binsey, Oxford.[3] As a neighbour he may have kept up an interest in his old College, and given his portrait to the Society.

Oxford Exhibition of Historical Portraits, 1905, No. 123.

(*Common Room.*)

15 JAMES USSHER

(Plate XVI.)

B. 1581; educated at Trinity College, Dublin; Fellow; Professor of Divinity; Archbishop of Armagh, 1625; incorporated D.D. at Oxford, July 1626; apparently lodged in Jesus College then, and in 1640 and 1652; d. 1656.

Half length, three-quarters to l.; tight black cap; grey hair,

[1] Bodl. MS. Top. Oxon. C. 33.

[2] They matriculated at the ages of 15 and 13. The first James died an infant in 1617.

[3] By Foster. Perhaps at Medley Court. He was M.P. for Wilts. in 1646, and for Queenborough till his death.

JOHN DAVID JENKINS
by W. Holman Hunt
Jesus College *No. 32*

JAMES USSHER
Jesus College *No. 15*

moustache and short beard; wide quilled circular ruff and small cuffs; black chimere and scarf over rochet; his r. hand holds a small book with blue strings, his forefinger between the pages; warm grey background; inscribed DOCTIOR AN SANCTIOR . AETATIS 60. 1641. Canvas $28\frac{1}{2} \times 23\frac{1}{2}$ in.

This picture was by error exhibited among Oxford Historical Portraits (1905, No. 90) under the name of Francis Mansell. The identification[1] here given is based on the close, though not identical, resemblance with other portraits of the archbishop. It is confirmed by the inscription. (*Lodgings.*)

16 FRANCIS MANSELL

B. 1579; educated at Jesus College; Fellow of All Souls, 1613; Principal of Jesus College, 1620–1, 1630–48, and 1660–1; D.D. 1624; benefactor; d. 1665.

Half length, three-quarters to l.; black cap; white moustache and beard slightly forked; small white cuffs and turned-back wide muslin collar; D.D. scarlet habit and hood over black dress; a closed book in his l. hand; dark background. Canvas $29 \times 24\frac{1}{2}$ in.

The portrait first appears in the College accounts in 1686, when the 'Limner'[2] was paid £3 15*s.* 'for two guilt frames for Sr Leoline and Dr Mansells' pictures'. This suggests that it came as a bequest with other pictures from Sir Leoline Jenkins. In his appendix to Wood, 1790, Gutch mentions as then in the Library the portrait of Dr. Francis Mansell, 'in doctors' robes, half length'. The identity of this head[3] is confirmed by the small figure of Mansell among benefactors to the College in Vertue's engraving on the Oxford Almanack of 1740. Here Mansell is seen with a white beard, wearing a close skull-cap, falling collar, and black gown, giving the key of the College, on resigning the principalship, to Sir Leoline Jenkins.

17 KING CHARLES II

Attributed to Sir P. Lely.

B. 1630; succeeded to the throne, 1649; lived abroad, 1651; restored, 1660; d. 1685.

Three-quarters length, standing three-quarters to r.; long dark curly wig, slight moustache; robes of the Garter; white under-

[1] No record of a portrait of Ussher in the College has been hitherto found.
[2] Probably Martin Powell (see No. 13). [3] Recently unrecognized.

tunic with crossed sword-belt; his l. hand on a red-covered table on which is a plumed hat, his r. holds a fold of his mantle; architectural background. Canvas $49\frac{1}{2} \times 40\frac{1}{2}$ in.

The frame is surmounted by a crown, and at the bottom is a gilt disk, about six inches across, bearing two C's back to back and interlaced ℭ.

Bequeathed to the College by Sir Leoline Jenkins in 1685. It was placed in the Library and remained there till after 1790.

Probably—in view of the monogram on the frame—from the royal collection, since this same device has been found on objects known to have been in the King's possession. (*Hall.*)

18 SIR LEOLINE JENKINS

Herbert Tuer.

B. 1623; educated at Jesus College; Fellow, 1660; Principal, 1661–73, and liberal benefactor; Judge of the Court of Admiralty, 1665; knighted, 1670; M.P. for the University, 1679; Secretary of State, 1680–4; d. 1685.

Three-quarters length, seated three-quarters to r. in a red arm-chair; dark periwig falling over shoulders; clean-shaven face; deep lace bands, full shirt-sleeves with ruffles; black dress; his r. hand rests on the arm of his chair, his l. holds a paper inscribed MEMORIALE; charter with seal and other papers, inscribed DIPLOMA SAC^AE REG^AE MA^TI DÑI NÑI CLEM^MI, with inkstand and pen, lie on a red-covered table to r.; red curtain background. Canvas 48 × 37 in.

Engraved by G. Van der Gucht in 1729 with the inscription 'H. TUER PINX NEOMAGI 1679'.

Given to the College by Edward Wynne, barrister, who died in 1784.[1]

This is presumably the canvas mentioned by Gutch as with the signature of H. Tuer upon it. It was in 1786 in the west end of the Hall, but when he compiled his appendix, in 1790, 'the portrait of Sir Leoline Jenkins . . . is removed into the great dining Room of the Principal's Lodgings'. Probably it returned to the Hall with the large portrait of Charles I by Van Dyck in some later rearrangement. Meanwhile a second portrait had come from Sir Leoline's bequest. This was placed in the Library, where the Tourist and Gutch both saw it. It was framed in 1686, and can perhaps be identified with No. 19.

National Portraits, 1866, No. 932; Oxford Exhibition of Historical Portraits, 1905, 155*. (*Hall.*)

[1] See Dr. Hardy's *History of the College*, p. 213.

19 THE SAME

Another version. Canvas 48 × 37 in.

Probably the portrait with other pictures bequeathed by the subject.

In 1684–5 a payment of £5 was made for the 'fraight of Sir Leoline Jenkins' books & Pictures'. (*Common Room.*)

20 THE SAME

Another copy. Canvas 48 × 37 in.

Possibly a copy made to fill the place in the Lodgings left vacant when Edward Wynne's gift was moved to the Hall (see No. 18). (*Lodgings.*)

21 WILLIAM THOMAS

B. 1613; educated at St. John's College; Fellow of Jesus College and M.A. 1635; Dean of Worcester, 1665; Bishop of St. David's, 1677, of Worcester, 1683; d. 1689.

Three-quarters length, seated three-quarters to r. in an arm-chair; dark hair falling to neck; slight moustache and tuft on chin; black square cap; square bands; white rochet; black scarf and chimere; his r. hand, resting on the arm of his chair, holds a book, a finger between the leaves, his l. before him, slightly closed on his knee; architectural and curtain background. Canvas 48 × 38½ in.

Given to the College by Sir John English Dolben, Bart., 1825.

Oxford Exhibition of Historical Portraits, 1905, No. 168. (*Hall.*)

22 UNKNOWN MAN, PERHAPS JAMES JEFFREYS

B. *c.* 1649; entered Jesus College, 1666; M.A. 1672; Canon of Canterbury, 1682; D.D. 1683; d. 1689.

Bust, three-quarters to r.; flaxen wig falling on to shoulders; clean-shaven face; bands; black gown and scarf over black dress; dark background. Canvas 28½ × 23½ in.; oval in a square frame.

Oxford Exhibition of Historical Portraits, 1905, where it is catalogued as an unknown man, No. 128.

The name of Judge Jeffreys has been associated with this fine portrait. But that conjecture is impossible owing to the clerical dress of the sitter. There is certainly, however, a likeness to the Judge, and the name may have some tradition to support it. Hence the identification with James, the brother of the Judge, is suggested. He gave the College, in 1686/7, a portrait of the Foundress, and may have given his own as well, or his

portrait may have been presented to his old College at his death. Dr. Jeffreys's will has not been traced.

(*Common Room.*)

23 UNKNOWN WOMAN WITH A MONKEY

Half length, standing slightly to r., the head turned three-quarters to l., high-crowned black hat over white cap, white linen cape; dark brown dress and white apron; in her l. hand she holds an onion which she is offering to a monkey which is sitting upon her r. arm, the monkey raises its paw to her face; dark background. Canvas $29\frac{1}{4} \times 24\frac{1}{2}$ in.

Perhaps Goody Asaph, to whom payments for cleaning Chambers occur in the College accounts, *c.* 1631, or the portrait of a woman who brought fruit and nuts for sale into the common room, and amused its inmates with the antics of her monkey. It appears to be seventeenth-century work, and in some respects recalls the picture of 'Mother George' in Wadham College Common Room. Monkeys were kept as pets in England as early as the time of Henry VII, whose monkey, as Bacon tells, tore his principal note-book all to pieces when by chance it lay about. They are not infrequently seen in Tudor pictures at the feet of great ladies. (*Common Room.*)

24 EDMUND MEYRICKE

B. *c.* 1636; entered Jesus College, 1656; Fellow, 1662; Vicar of Eynsham, 1663; Canon of St. David's, 1690; benefactor; d. 1713.

Bust, three-quarters to l., dark wig falling over shoulders, very slight moustache; bands; black gown over black dress; dark background; painted in an oval spandrel; inscribed 1694 AETATIS 58. Canvas $29 \times 23\frac{1}{2}$ in.

Oxford Exhibition of Historical Portraits, 1905, No. 130.

Edmund Meyricke's age at matriculation is not given in Foster's *Alumni*, but 20 is not impossible though rather unusually old. In Gutch's *Appendix* a portrait of Meyricke is mentioned 'half length, in clerical dress'. (*Hall.*)

25 SIR WATKIN WILLIAMS WYNN

Attributed to Thomas Hudson.

B. 1692; fellow commoner of Jesus College, 1710; created D.C.L. 1732; M.P. for Denbighshire; succeeded as third baronet, 1740; an influential Jacobite; trustee under the will of Dr. Radcliffe; d. 1749.

Three-quarters length, standing three-quarters to r., grey wig over shoulders, clean-shaven face, long lace cravat, ruffles and full shirt sleeve; dark blue velvet coat with large cuffs; sword hilt; his r. hand rests on a green covered table to l., his l. on his hip; dark background, trees and sunset view to r., perhaps a stream flowing through a little rocky gorge to r. Canvas $46\frac{1}{2} \times 39$ in.

Purchased by the College in 1921.

A somewhat similar portrait by Hudson was engraved by J. Faber.

(*Old Bursary.*)

26 JOHN WYNNE

B. 1667; educated at Jesus College; B.A. and Fellow, 1685; D.D. 1706; Principal, 1712–20; Lady Margaret Professor of Divinity, 1705; Bishop of St. Asaph, 1714/15, of Bath and Wells, 1727; d. 1743.

Half length, three-quarters to r.; white periwig falling to neck; clean-shaven face; bands; white rochet; black chimere; his r. hand rests upon a book standing on a table before him; warm grey background, shield of arms above to l. Canvas 35×27 in. Inscribed above to l. PRESENTED BY W. J. BANKES ESQ., 1821, within the frame at the bottom is the inscription, 'John Wynne DD Principal of Jesus College 1712. Bishop of St Asaph 1714 and Preb^y^ of West^r^ 1721. Translated to Bath & Wells 1727. Died at his Seat at Soughton in Flintshire 1743. Buried in the Parish Church of North . [rop] .'

Oxford Exhibition of Historical Portraits, 1906, No. 45.

(*Hall Balcony.*)

27 THOMAS PARDO

B. 1687 (?); entered Jesus College, 1704; B.A. 1708; Fellow, 1711; D.D. and Principal, 1727; Canon of St. David's, 1723, Chancellor of the diocese, 1749–53; d. 1763.

Bust, three-quarters to l.; white wig, clean-shaven face; square bands; black gown, scarf and cassock; warm grey background; painted in an oval spandrel. Canvas $29\frac{1}{2} \times 24$ in.

Oxford Exhibition of Historical Portraits, 1906, No. 109.

(*Hall Balcony.*)

28 THOMAS JAMES BULKELEY, VISCOUNT BULKELEY

B. 1752; seventh viscount; entered Jesus College, 1769; created M.A. 1773, and D.C.L. 1810; Lord-Lieutenant of Carnarvon; created Baron Bulkeley in the English peerage, 1784; d. 1822.

Bust, three-quarters to l.; powdered hair, clean-shaven face; neckcloth and bands; frilled shirt front; full-dress D.C.L. robes over black coat, of which the high black velvet collar is seen; pale blue waistcoat; warm dark grey background. Canvas 30 × 25 in.

A similar portrait, but without the robes, was painted by W. Beechey and engraved by W. Say. (*The Lodgings.*)

29 JOHN NASH

Sir Thomas Lawrence.

B. 1752; studied architecture under Sir Robert Taylor; extensively employed in remodelling the West End of London during the Regency; designed Regent's Park with the houses surrounding it, 1811, and Regent Street, 1813–20; d. 1835.

Three-quarters length, seated three-quarters to r. in a yellow armchair; bald head, thickly powdered, with fringe of white hair; clean-shaven face; white collar; black overcoat over black clothes; his r. hand rests on the arm of his chair, his l. holding spectacles on a paper which lies on a dark green covered table to r.; red curtain background, interior of a sculpture gallery through opening to r. Canvas 54½ × 43½ in.

Painted at the expense of the College, by request of the subject, in recognition of professional services.

Exhibited at the Royal Academy, 1827; Oxford Exhibition of Historical Portraits, 1906, No. 194*. (*Hall.*)

30 HENRY FOULKES

Thomas Kirkby.

B. *c.* 1773; entered the College, 1790; Fellow, 1796; D.D. and Principal, 1817; d. 1857.

Half length, seated facing the spectator in a high-backed chair; short crisp white hair, clean-shaven face; white neckcloth and bands; black and scarlet D.D. robes over black cassock; his l. hand by his side, only half seen, his r. rests on the upper edge of a large book supported on his knee lettered HOLY BIBLE; reddish background, crimson brocade curtain to r. Canvas 36½ × 28½ in.

On the back is the inscription, 'Painted by Thomas Kirkby 1825'.

Acquired by the College in 1921. (*Hall Balcony.*)

31 CONVERSATION PIECE: PORTRAITS OF DR. FOULKES, W. DYKE, THOMAS BRISCOE

Jacob Götzenberger.

Henry Foulkes: B. *c.* 1773; entered the College, 1790; Fellow, 1796; D.D. and Principal, 1817; d. 1857.

Thomas Briscoe: B. 1814; Scholar of the College, 1832; Fellow, 1834; D.D. 1868; Chancellor of Bangor Cathedral, 1877; d. 1890.

William Dyke: B. *c.* 1814; matriculated at Exeter College, 1831; Fellow of Jesus College, 1836; B.D. 1845; Junior Bursar, 1845, Senior, 1849–61; d. 1880.

Three small whole length figures in the Common Room, showing the portraits of Queen Elizabeth No. 5, and Sir Leoline Jenkins on the walls; turkey carpet, chairs, tables, fireplace, etc. as now.

Dr. Foulkes, seated to the l. of the fireplace in a high-backed red and wooden arm-chair, three-quarters to r.; white hair, clean-shaven face; white stock and collar; black coat and knee breeches; his hands together before him.

W. Dyke, standing in profile to l., apparently talking to Dr. Foulkes, leans his r. elbow on the mantelshelf, his hand supporting his head; short fair hair and whiskers; white stock, collar, and bands; M.A. gown over black clothes; large white book under his l. arm.

Dr. Briscoe, seated to l. apart, at a table to r. of the picture; dark hair and whiskers; white collar, white tie, and shirt; black clothes; a large open book stands on his knee, held by his l. hand, a pen in his r.; college cap on table to r. Canvas 23 × 30½ in.

Presumably painted about 1847, when the painter was living in England. He died in 1866. (*Common Room*).

32 JOHN DAVID JENKINS

(Plate XVI.) *W. Holman Hunt.*

B. *c.* 1828; entered Jesus College, 1846; Fellow, 1849; Canon of Maritzburg on the founding of the See of Natal; Dean of the College, 1865, and Bursar; D.D. 1871; d. 1876.

Half length, standing facing the spectator, the head bent slightly forward; dark hair, clean-shaven face; white neckcloth; surplice, M.A. hood, and black scarf; both hands hold a thick gilt-edged book with two clasps before him; background a cloister, ivy is seen behind the subject's head, and outside the stone arches; signed W. H. H. OXFORD 1852 below to l. Panel 14 × 10 in.

On the back are two inscriptions:

(1) In ink: 'This portrait of Jno David Jenkins was painted by Holman Hunt in 1852 for me. Jenkins went to Natal in the following year, and became Canon of Maritzburgh. He returned in . . .'

(2) In red: 'Portrait of the Rev. Jenkins painted for Rev. A. Hackman June 1852 by W. H. Hunt. Copal varnish, zinc white.'

The Rev. A. Hackman, M.A., was Chaplain of Christ Church, 1837, and Sub-Librarian of the Bodleian Library; he died 1874. (*Common Room.*)

33 THE SAME

W. Holman Hunt.

Head only, vignetted. Pencil study for the above portrait, signed W. HOLMAN HUNT. Paper $5 \times 4\frac{1}{2}$ in.

Presented by Mrs. Holman Hunt, February 1912. (*Old Bursary.*)

34 CHARLES WILLIAMS

B. 1807; Scholar of the College, 1824; Fellow, 1829; Tutor, 1839; Principal, 1857; D.D. 1858; d. 1877.

Bust, three-quarters to r.; grey hair and whiskers; high white collar and shirt; black coat and waistcoat; thin gold watch chain; plain brown background. Canvas $23\frac{1}{2} \times 19\frac{1}{2}$ in.

The tablet is inscribed 'ex Heredum dono'. (*Hall.*)

35 CHARLES DARWIN

B. 1809; educated at Edinburgh and Christ Church, Cambridge; published the *Origin of Species*, 1859; d. 1882.

Whole length statuette, against an upright plaque, facing the spectator, the head turned slightly to r.; shaggy hair, beard, and moustache; full cloak with collar over ordinary clothes; his hands together at his waist; his legs crossed. Bronze $29\frac{1}{2}$ in. high.

Small copy from the life-sized statue by H. R. Hope Pinker in the court of the Museum, presented by Professor E. B. Poulton in 1899, see vol. i, No. 722. (*Common Room.*)

36 EDWARD ROSS WHARTON

B. 1844; scholar of Trinity College, 1863; Fellow and Tutor of Jesus College, 1868; d. 1896.

Bust, slightly to l., the head almost in profile; spectacles; grey

hair, moustache, and short beard; white turned-down collar; black necktie; black coat and waistcoat. Size 23 × 18½ in.
Apparently a coloured enlarged photograph. (*Smoking-room.*)

37 WHITLEY STOKES

B. 1830; educated at Trinity College, Dublin; President of the Indian Law Commission, 1879; Hon. Fellow of Jesus College, 1882; D.C.L. 1885; Celtic Scholar; d. 1909.
Bust, life size, facing the spectator; head rather bald at the top, hair thick at the sides and back, thick moustache and beard; collar, bow tie, and shirt visible; coat open over waistcoat with three buttons. Marble. (*Library.*)

38 SIR JOHN RHŶS

Solomon J. Solomon.

B. 1840; entered the College, 1865; Fellow of Merton College, 1869; Professor of Celtic, 1877; Fellow of Jesus College, 1881; Principal, 1895; d. 1915.
Three-quarters length, seated facing the spectator, the head slightly to r.; thick grey hair, paler grey moustache and imperial; white turned-down collar and cuffs; grey tie; D.Litt. habit and hood over black clothes; his hands clasped on his knees, which are crossed; greenish-grey curtain looped across the background; signed in monogram and dated below to l. S. J. S. '15. Canvas 49½ × 39½ in.
Exhibited at the Royal Academy, 1915. (*Hall.*)

39 WILLIAM HAWKER HUGHES

Solomon J. Solomon.

B. 1845; Scholar of the College, 1863; Fellow, 1872; Dean, Chaplain, Tutor, and Bursar; d. 1919.
Three-quarters length, seated in one of the red Common Room chairs slightly to r.; white hair, moustache and short beard; white collar and tie, shirt and cuffs showing; M.A. hood and black clothes; his r. elbow rests on the arm of his chair, the hand holding lightly a closed book on his knee, the l. lying on a fold of his gown over the chair; red curtain background, pillar to r.; signed in monogram and dated '13 in the bottom l. hand corner. Canvas 50 × 39 in.
Painted for a body of subscribers and presented to the College on

their behalf on the jubilee of Mr. Hughes's joining the College, October 3, 1913.[1]

Exhibited at the Royal Academy in 1914. (*Hall.*)

40 ALFRED GEORGE EDWARDS

Solomon J. Solomon.

B. 1848; Scholar of Jesus College; Warden of Llandovery College, 1875; Bishop of St. Asaph, 1889–1920; Hon. D.C.L. 1920; First Archbishop of Wales, 1920.

Half length, seated in a gold and scarlet chair facing the spectator; bald head, grey hair, clean-shaven face; round white collar; rochet over scarlet cassock, with scarlet wrist ties; scarlet convocation habit nearly hidden beneath wide black scarf; dull red silk of the D.C.L. hood round his neck; large pectoral cross on slender chain; dark architectural background. Canvas $35\frac{1}{2} \times 28$ in.

Presented to the College on behalf of the subscribers by Mr. Justice Sankey, Hon. Fellow, 7 October, 1924. (*Hall.*)

NOTE.

A portrait of Sir James Perrot, a member of the College in 1586, a soldier, traveller, and writer, who died in 1636, is mentioned in Dr. Mansell's inventory of 1648 as hanging in 'ye old Bedchamber' of the Lodgings. This picture seems now not to be in existence.

[1] *Oxford Magazine*, Oct. 16, 1913.

XVII

PORTRAITS IN WADHAM COLLEGE

1 NICHOLAS WADHAM

B. 1532; of Merifield, near Ilminster, in Somerset; founded an almshouse at Ilton, 1606; planned the foundation of Wadham College, which was carried out by his widow; d. 1609.

Half length, three-quarters to l., high-crowned black hat; white hair, moustache and pointed beard; white raised and turned-over collar; black cloak over black dress; his r. hand holds top of a staff, his l., gloves; dark background; shield of arms above to r.; inscribed ÆTATIS SUAE 62 AN° DNI 1595. Panel 34 × 26 in.

The black frame is inscribed Nicolaus Wadham Armiger. Fundator, Obiit 20° Die October Año Dñi 1609.

Oxford Exhibition of Historical Portraits, 1904, No. 116.

(*Warden's Lodgings, Dining-room.*)

2 THE SAME

Half length, to l.; high-crowned wide-brimmed black hat; white hair, moustache and small beard; fine white falling collar with pointed ends; black cloak over black dress; his l. hand rests on a skull, his r. holds the hilt of a sword; shield of arms above to l., inscribed to r., AETATIS SUAE 63 AN° DNI 1595. Panel 41 × 32½ in.

The frame is inscribed 'Nicolaus Wadham Armiger, Fundator, Obiit 20° Die Octobr. 1609'. (*Warden's Lodgings, Hall.*)

3 THE SAME [1]

Copy of No. 2 on canvas, 39 × 30 in. (*Hall Balcony.*)

[1] In very bad condition, 1919.

4 THE SAME

John Blackshaw.

Whole length statue, standing facing the spectator; pointed helmet with visor up but covering the lower part of the face; moustache; plate armour over trunk hose; leg armour and shoes; his l. arm missing,[1] his r. holding a model of the College.

Stone figure under a shell canopy over the outer doorway of the Hall, made in 1613.

5 THE SAME

William Sonmans.

Three-quarters length, standing to r.; wide-brimmed black hat; grey beard and moustache; white turned-over collar and ruffles; black cloak and dress; his l. hand lies on some papers on a table to r., his r. arm rests on his cloak, the hand open and pointing downwards; above to l. is a coat of arms of fourteen quarterings; to r. a pillar, and beyond a landscape. Inscribed beneath the shield AETATIS SUAE 63 AN° DNI 1595 and signed below to l. W. SONMANS PINX. Canvas $49\frac{1}{2} \times 39\frac{1}{2}$ in.

Sir Thomas Jackson adds the words, now invisible, 'Nichs Wadham Esq. Founder of Wadham College in Oxford'.[2]

Based on the panel portrait in the Lodgings, but with different accessories. In 1680 the College paid 'West for making Curtains before the Founders Pictures, 3/6', which probably indicates the date of this painting. Some years before this, in 1669, John Taylor, the Mayor-Painter, was paid £10 'for pictures in Ye School, Gallery'. So here, as in other Colleges, Taylor was commissioned to paint the Founders' Portraits for the Bodleian, in the series which Gutch attributes to Sonmans. (*Hall.*)

6 THE SAME

Copy of No. 2 with shield of arms above to l., his r. hand on a skull, his l., partly seen, on the hilt of his sword. Panel 36 × 33 in. (*Bursary.*)

7 THE SAME

Head in painted glass, slightly to l.; high wide-brimmed black

[1] The left arm held a roll of the statutes of the College. It fell off and broke in pieces in the wardenship of Mr. Thorley, on a day, so the story goes, following a College meeting at which an important alteration in the statutes was decided on.

[2] See his valuable and interesting *Wadham College, Oxford. its Foundation, Architecture, and History*, 1893, p. 183.

hat; white hair, pointed beard and moustache; plain white turned-down collar with pointed ends; black dress. About 9½ in. high, oval. (*Library.*)

8 PHILIP BISSE

(FRONTISPIECE.)

B. *c.* 1540; Fellow of Brasenose College, 1561; of Magdalen, 1569; Canon of Wells, 1571; D.D. 1580; Archdeacon of Taunton, 1584; founder of the College Library; d. 1613.

Whole length, standing slightly to l. on a stone pavement; black cap with ear-flaps; white hair, moustache and short thin beard; small quilled ruff and ruffles; D.D. habit and hood over full black-sleeved gown reaching to his feet; black shoes with brown soles; his r. hand holds a cane with a double spike, his l. a black-bound gold-tooled book; plain pale grey-green background; inscribed above to r., AETATIS SUAE 72 AÑ° DÑI 1612, to l. on an ornamented scrolled tablet, DOROTHEA WADHAM FUNDATRIX HUJUS COLLEGII HANC PHILIPPI BISSE S. THEOLOGIAE DOCTORIS EFFIGIEM, QUIA HANC BIBLIOTHECAM SUIS LIBRIS ORNAUIT IN GRATI ANIMI TESTIMONIUM FIERI VOLUIT ATQ: HIC APPENDI MANDAVIT. Panel 75 × 41 in.

Wood notes that in memory of Dr. Bisse's gift of his library the 'Foundress caused his picture to be drawn from head to foot with his doctoral formalities on, and to be hung over the door' of the Library;[1] whence it was moved into the Hall in 1919. (*Hall.*)

9 DOROTHY WADHAM

B. 1534; daughter of Sir William Petre; m. Nicholas Wadham; after his death in 1609 she carried out, and munificently completed in 1613, his project of founding Wadham College; d. 1618.

Half length, to l.; headdress of black with white lace and gauze; plain white falling collar with pointed ends; black dress; her l. hand by her side, her r. holds a small closed book; shield of arms above to l.; dark background; inscribed AETATIS SUAE 60 AÑO DÑI 1595. Panel 34 × 26 in.

The black frame is lettered above and below, 'Dorothea Wadham Nicolai Conjux Fundatrix obiit 16 Die Maii Año Dñi 1618'. (*Warden's Lodgings, Dining-room.*)

10 THE SAME

Half length, standing slightly to l.; headdress of black with lace

[1] No payment for this portrait can now be discovered.

under the edge over a close white lace cap covered with black; white gauze and lace round wired collar, turned-back gauze cuffs; black dress with a hip-hoop; her. r. hand holds gloves, her l. a small closed book; dark green background; shield of arms above to l., inscribed AETATIS SUAE 77 AÑO DNI 1611. Panel 40½ × 32½ in. The frame is inscribed 'Dorothea Wadham Nicolai Conjux Fundatrix Obiit Die Maii Año Dñi 1618'.

Engraved by Faber, 1719. Purchased with No. 2 in 1778.

(*Warden's Lodgings, Hall.*)

11 THE SAME

John Blackshaw.

Whole length, standing facing the spectator; over close cap, large stiffly wired ample hood falling in folds over her shoulders; wide standing collar; dress, the bodice buttoned and tied in at the waist over a hip-hooped skirt buttoned to the feet; tight-fitting sleeves; both hands in front hold an object at the level of the waist.

Beneath this statue and that of Nicholas Wadham is an inscription in two half circles, 'Año Dom. 1613 Apr. 20 sub auspiciis R. Jacobi'; is continued on a square panel below, 'Hospes quam vides domum musis nuncupatam, ponendam mandabat Nicholaus Wadham, Somersetensis, armiger, verum ille fato praereptus Dorotheæ conjugi perficiendam legabat. Illa incunctanter perfecit, magnificeque sumptibus suis auxit. Tu summe Pater adsis propitius, tuoque muneri addas, Quaesumus, perpetuitatem.'

Stone figure, a restored copy of the original, which was of Burford stone,[1] under a shell canopy above the doorway on the outside of the hall.

The sculptor was paid £3 each for these statues and in addition a gratuity of £2 in 1619.

12 THE SAME

William Sonmans.

Three-quarters length, seated to l.; black head-dress worn low over her forehead, trimmed with white lace, which covers her hair; white transparent collar raised at the back; turned-back gauze cuffs; black dress; her r. hand holds small book, a finger between the leaves, in her lap, her l. a large white handkerchief; landscape behind to l., shield of arms above to r.,

[1] See Sir T. G. Jackson's *Wadham College*, p. 127.

beneath which is written AETATIS SUAE 77 AN̄O DNI 1611, DOROTHY SISTER TO THE FIRST LORD PETRE AND WIFE TO NICH[S] WADHAM ESQ., FOUNDER OF WADHAM COLLEGE IN OXFORD. Below to l. W. SONMANS. Canvas 49 × 39 in.

Based on No. 10. (*Hall.*)

13 THE SAME

Half length, to l.; head-dress of black stuff and fine white cambric; lace and gauze collar; black dress; her l. hand holds brown glove, her r. a small book; brown background. Canvas 39 × 40 in.

Based on No. 10. (*Hall Balcony.*)

14 THE SAME

Another version of No. 10; shield of arms above to l.; no inscription. Panel 36 × 33 in. (*Bursary.*)

15 THE SAME

Head in painted glass, slightly to l.; black head-dress over white cap; gauze ruff as in No. 10; black dress. About 9½ × 8 in., oval. (*Library Window.*)

16 THE SAME

Slightly smaller, in the window of the Hall lobby.

17 SIR JOHN PORTMAN

B. *c.* 1605; Gentleman commoner of the College, 1623; lived in the 'middle Chapel Chamber'; succeeded his brother as third baronet, February 1623/4; d. in College and buried in the Chapel, December 1624.

In a recess on a stone slab

Whole length semi-recumbent figure, resting on his r. elbow, his head to the r.; short hair brushed up to a crest over his forehead; thick-folded ruff; clean-shaven face, buttoned doublet with crossed waistband, and sleeves with many buttons, turned-back cuffs; trunk hose; stockings and shoes with straps and rosettes; gentleman commoner's gown; his r. hand rests on a book lying on a cushion on the floor of the recess, his l. hand on his l. knee, which is raised, the foot on the ground; against the r. foot is a talbot; above to r. and l. are figures of the Virtues, and a long inscription.[1] Bronze and stone, in the Ante-

[1] Printed by Wood and more recently by R. B. Gardiner in the *College Register*, i, p. 68.

chapel, originally placed against the north wall of the Chapel. In Wood's day the gown was coloured.

In all probability the tomb is the work of Nicholas Stone.

18 KING JAMES I

Paul van Somer.

B. 1566; succeeded to the throne, 1603; visited Oxford 1605 and 1614; d. 1625.

Whole length, standing slightly to r. on a Turkey carpet; short fair hair, moustache, and small beard; thick pleated ruff and turned-back cuffs; white dress striped horizontally with gold and scarlet; crimson stockings, shoes with large bows; Garter on left leg; his r. hand holds the George suspended round his neck with a dark blue ribbon, his l. rests beside the crown, sceptre, and orb, on a table to r.; crimson brocade curtain background. Canvas 81 × 54 in.

Bought by subscription through Dr. Griffiths, 1871–85.

Oxford Exhibition of Historical Portraits, 1904, No. 130. (*Hall.*)

19 THE SAME

John Blackshaw.

Whole length statue, standing facing the spectator, crowned: short hair, beard, and moustache; in Garter robes, with tunic and trunk hose; garter on the l. knee, collar, and George; his l. hand holds tassels of his mantel, his r. (broken) at his waist.

Stone figure under a canopy high up on the wall of the Hall above the statues of the Founders,[1] cut in 1613.

20 ROBERT WRIGHT

B. 1560; Scholar of Trinity College, 1574; Fellow, 1581; D.D. 1597; First Warden of Wadham College, 1613; Bishop of Bristol, 1622, of Lichfield and Coventry, 1632; d. 1643.

Half length, standing to l.; black cap; grey hair, moustache, and scanty square beard; narrow pleated ruff and ruffles; white rochet over black chimere; his r. hand on his breast, his l. holding a book; grey background; shields of arms of his bishoprics impaling Wright to r. and l.; inscribed to l. AETATIS SUAE 72 AN^{O} DNI 1632. Panel 41 × 33 in.

Round the black frame is the following inscription: 'Reverend^{9} in Chr̄o Pater Robert^{9}. Wright. SS Theol: D^{r}. Eccl̄ S^{ti} And^{r}

[1] Dr. Ingram says of this and the two statues of the Founders beneath it, 'the whole was not many years since carefully and substantially restored'.

Wellens. Thesaurar, Coll. B. Trin: Oxon. olim Socius, Coll. Wadham Gard: 1.[9], Ecclae B. Trin. Bristoll Episcopus 9.[9] et jam Covent. ac Lichfeild Praesul'.

A similar portrait is in Trinity College, where the accounts record a payment for the frame in 1632.

Oxford Exhibition of Historical Portraits, 1905, No. 23. (*Hall.*)

21 KING CHARLES I AND QUEEN HENRIETTA MARIA

Copies in grisaille of the two heads in glass in the Hall window at Magdalen College, but without the date, 1633, to be seen there. Oval, about 8 × 6 in. (*Lobby outside the Hall.*)

22 JOHN GOODRIDGE

B. 1581; B.A. Balliol College, 1602; M.A. Gloucester Hall, 1606; First Dean of Wadham College, 1613; Sub-Warden, 1617; benefactor; d. 1654.

Bust, three-quarters to l.; dark hair, grey moustache and tuft on chin; falling collar; black dress; dark background, inscribed to l. JOHANNES GOODRICH HUJUS COLLEGII QUONDAM SOCIUS ET BENEFACTOR DIGNISSIMUS. Canvas 23½ × 20½ in.

A similar portrait in Balliol College ascribed to John Taylor was in the Oxford Exhibition of Historical Portraits, 1905, No. 52. (*Hall.*)

23 THE SAME

A copy of the same. Canvas 24¼ × 20 in. (*Warden's Lodgings.*)

24 ROBERT BLAKE (?)

B. 1599; entered Wadham College from St. Alban Hall; B.A. 1618, soldier and admiral; commanded the English fleet against Tromp; member of the Council of State, 1651; d. 1657.

Bust to l.; dark hair falling to shoulders; clean-shaven face; loosely folded white cravat; cuirass and dark buff jacket; warm grey background. Canvas 29 × 24 in.

Bought by the College in 1826,[1] formerly in a collection at the Manor House, Market Bosworth, Leicestershire.

[1] The portrait was acquired from Mr. Rodd, picture dealer in Air Street, Piccadilly, who had bought it from George Barker, picture dealer of Westmonger Lane, Northampton. Mention of a considerable number of portraits of Blake occurs in lists of various collections. Thus Vertue has a note of two, one belonging to Sir Andrew Fountaine at Narford, the other in the possession of Mrs. Blake, now 'the Lady of Lord Fortescue'. This was '16 inches high, in armour with a quilled ruff, black short hair, brown complexion and whiskers'

Oxford Exhibition of Historical Portraits, 1905, No. 59; Exhibition of National Portraits, 1866, No. 818. (*Hall.*)

25 WILLIAM SMYTH

Gilbert Jackson.

B. 1582; educated at Exeter College; M.A. 1606; D.D. 1619; Warden of Wadham College, 1617–35; Vice-Chancellor, 1630–1; Rector of Tredington and Prebendary of Worcester; d. 1658.

Half length, three-quarters to r.; grey hair, moustache and peaked beard; pleated ruff; black and scarlet D.D. habit; his r. hand holds a small book before him; dark background; inscribed to l. AETATIS SUAE 51 A° D^ni 1635, and signed GIL^T JACK^N PINXIT 1635 below to r., also with the later words DOCTOR SMITH 3 WARD^N OF WADH^N COLL. ADM^D 24 MAR 1616 above to r.; painted in an oval spandrel. Canvas $29\frac{1}{2} \times 24$ in.

Oxford Exhibition of Historical Portraits, 1905, No. 67*. (*Hall.*)

26 SIR JOHN STRANGWAYS

B. 1584; of Melbury, Dorset; coheir of the Founder; donor of the glass in the east window of the Chapel, 1622; an ardent royalist; himself, his son, and grandson all members of the Convention Parliament, 1660; d. 1666.

Whole length, seated slightly to r. in a red arm-chair, the head turned slightly to l.; white hair, moustache, and tuft on chin; black broad-brimmed hat set rather far back on his head; wide square collar without tassel; brown gown lined with fur over black patterned damask coat and unbuttoned waistcoat; black stockings and shoes; his r. hand holds a paper on which is an address to himself, the initial letters only written, with flourishes

(B.M. MS. Add. 23073, p. 31). This Lady Fortescue was the second wife of Lord Fortescue of Credan, Justice of the King's Bench, and D.C.L. of Oxford, 1733, and was married in 1721. She was the daughter and coheir of Sir Robert Dormer by Mary daughter and coheir of Sir Richard Blake. Sir Richard Blake may have been of the kindred of the Admiral. He was probably the king's tailor of that name who was knighted in 1675. But the mention of ruff and whiskers, and the small size of the portrait described, suggests that it was a picture of Sir Francis Drake masquerading as the later worthy, as did so many engravings which were relettered to supply the great demand for portraits of Blake. The difficulty of finding a perfectly authentic portrait of the Cromwellian Admiral makes it worth while to examine all pictures that pass by his name. The canvas No. 24 cannot be accepted without hesitation. It was published by J. Mollison for the Society for the Diffusion of Useful Knowledge in the Gallery of Portraits, No. XXXVI, May 1835.

Sir A. Fountaine's portrait, a bust in a large falling lace-edged collar, was exhibited at the same time as the Wadham head among National Portraits at South Kensington in 1866, No. 816.

for each word; his l. hand rests on the arm of his chair; dark curtain background; above to r. a large sheet of parchment displaying a shield of arms of eighteen quarterings subscribed SCUTUM JOHANNIS STRANGWAYS MILITIS and inscribed to l. AETATIS SUAE 78 AŌ DNI 1663. Canvas 77 × 50 in.

Oxford Exhibition of Historical Portraits, 1905, No. 80*. (*Hall.*)

27 JOHN WILKINS

Mary Beale.

B. 1614; educated at New Inn and Magdalen Halls; M.A. 1634; Warden of Wadham College, 1648; Master of Trinity College, Cambridge, 1659–60; Bishop of Chester, 1668; one of the founders of the Royal Society; d. 1672.

Bust, three-quarters to l.; grey hair falling to neck, and slight moustache; bands; black chimere and scarf over rochet; dark brown background; painted in an ornamental oval spandrel. Canvas 29½ × 24 in.

Engraved by A. Blooteling.

In the College accounts for 1673 there is a payment 'for the Bishop of Chester's picture and Frame, £12'.

Oxford Exhibition of Historical Portraits, 1905, No. 112*.

(*Common Room.*)

28 THE SAME

Attributed to John Greenhill.

Three-quarters length, seated to l.; grey hair falling to shoulders, and slight moustache; square bands; white rochet; black chimere and scarf; his r. hand held before him, his l. on the arm of his chair; dark architectural and curtain background; inscribed DOCTOR WILKINS BISHOP OF CHESTER 6TH WARDN OF WADH. COLL. ADMD AP 7TH 1648.

Oxford Exhibition of Historical Portraits, 1905, No. 113. (*Hall.*)

29 WALTER BLANDFORD

B. 1615; educated at Christ Church; Fellow of Wadham College, 1644; Warden, 1659–65; Bishop of Oxford, 1665, of Worcester, 1671; d. 1675.

Bust, three-quarters to l.; dark hair falling to shoulders and cut in a fringe across his forehead; slight moustache and small tuft on chin; black skull-cap; square bands; white rochet; black chimere; dark background; painted in an oval spandrel. Inscribed to l. DOCTOR BLANDFORD, BISHOP OF WORCESTER, and to r.

7TH WARDN OF WADH. COLL. ADMD SEPT 5TH 1659. Canvas 29 × 24 in.

Oxford Exhibition of Historical Portraits, 1905, No. 110. (*Hall.*)

30 SETH WARD

B. 1617; Fellow of Sidney Sussex College, Cambridge; President of Trinity College, Oxford; Foundation member of the Royal Society; Bishop of Salisbury, 1667; d. 1689.

Bust, to l.; black skull-cap; long brown hair falling over shoulders, clean-shaven face; square collar; Garter mantle with badge over his rochet; dark brown background. Canvas 29½ × 25 in.

Based on the portrait by John Greenhill at Trinity College.

Exhibition of National Portraits, 1866, No. 971, when it was lent by Oriel College. The portrait has since then been received from Oriel in exchange for a portrait of Ralph Ironside. (Oriel No. 10.) (*Hall.*)

31 MRS. ALICE GEORGE

(PLATE XVII.) *William Sonmans.*

B. *c.* 1582; daughter of Hugh Guise and Brigid Watkins of Droitwich; married Thomas George about 1612; lived as a widow in Little Clarendon Street; 'an old female servant of the College'; at the end of her life earned her living by displaying her eyesight in threading a needle; d. 1691.

Half length, slightly to l.; black, broad-brimmed hat over white cap; green dress with plain white undersleeves; white kerchief and apron; both hands folded before her; warm grey background. Canvas 29½ × 24 in.

Gutch says this picture was formerly inscribed 'Mary George 120 A° Æt. 1691.[1] Gul. Sonmans pinxit et dedit.'

Given to the College by the painter.

Oxford Exhibition of Historical Portraits, 1905, No. 173. (*Common Room.*)

[1] Fulman's MS. at Corpus Christi College, xiv, f. 122, is quoted by Gutch for most of the above information. The age of the old lady is reckoned from the fact that she believed she was born on All Saints day, being a Thursday, which happened in 1571. But it also happened in 1576, 1582, and 1593. The middle date has here been chosen. Another and older picture of mother George inscribed MATRONA GEORGE AETAT SUAE 120. MAR. POWELL PINXIT is in the possession of Miss Strangways, of Shapwick, near Bridgwater. It has been engraved and much beautified by Bernard Lens. Martin Powell, painter-stainer, lived in Cat Street in the end of the seventeenth century, and died in 1711 or 1712. He had some dexterity of brush, and his work may come to be recognized among the inferior portraits in a local collection. See also under Jesus College, No. 13.

JOHN WILLS by JOHN HOPPNER

Wadham College *No. 56*

JAMES THOMSON

Wadham College *No. 49*

MOTHER GEORGE by WILLIAM SONMANS

Wadham College *No. 31*

32 JOHN BARON LOVELACE

Marcellus Laroon the Elder.

B. *c.* 1638; entered Wadham College, 1655; created M.A. 1661; succeeded as third baron, 1670; an ardent supporter of William III, in whose interest he occupied Oxford in December 1688; d. 1693.

Whole length, standing slightly to l.; grey periwig falling over shoulders; clean-shaven face; lace cravat; crimson and ermine Peer's robes over white and gold dress; his r. hand holds a gold-headed staff, his l. a fold of his robe; on an ornamental pedestal to l. is his coronet; architectural background, sky through opening to l.; inscribed on the pedestal JOHN LORD LOVELACE, BARON OF HURLY, CHEIF JUSTICE AND JUSTICE IN EYRE OF ALL THEIR MA^TIES FORRESTS, CHASES, PARKS, & WARRENS ON THE SOUTH SIDE OF THE RIVER TRENT, & CAPT^N OF Y^E BAND OF GENT^N PENSIONERS TO KING WILLIAM YE THIRD, WHO CAME INTO ENGLAND ON YE FIFTH DAY OF NOVEMB^R 1688, TO REDEEM THIS NATION FROM POPERY AND SLAVERY; signed below MAR. LAROON FECIT 1689. Canvas 96 × 64 in.

Oxford Exhibition of Historical Portraits, 1905, No. 160*. (*Hall.*)

33 THOMAS CREECH

Copy by Joseph Smith, after W. Sonmans.

B. 1659; Scholar of Wadham College, 1675; Fellow of All Souls, 1683; Head Master of Sherborne School, 1694; Rector of Welwyn, 1699; Classical Scholar; d. 1700.

Bust, facing the spectator, the head turned slightly to r.; dark-grey wig to shoulders, clean-shaven face; bands; black gown over black dress. Canvas, oval, 29½ × 24½ in.

Inscribed at the back 'Creech the Poet copied 1825 by Joseph Smith, Oxford, from a Picture in the Bodleian Gallery by Sunmer (*sic*).'

No. 179 in vol. i; exhibited as 186* in the Oxford Exhibition of Historical Portraits, 1905. (*Hall.*)

34 GILBERT IRONSIDE

B. 1632; Scholar of Wadham College; Fellow, 1656; Warden, 1665; D.D. 1666; Bishop of Bristol, 1689, of Hereford, 1691; d. 1701.

Bust, slightly to r.; dark periwig falling to shoulders; clean-shaven face; bands; black chimere and scarf over rochet; dark background; shield of arms above to r.; below to r. inscribed

DOCTOR IRONSIDE BISHOP OF HEREFORD 8TH WARDN OF WADH. COLL. ADMD DECR 7TH 1665; to l. SON OF GILBERT IRONSIDE BISHOP OF BRISTOL. CONSECRD BISHOP OF BRISTOL 1689 TRANSLAD TO HEREFORD. PINXT ÆT SUAE 57 A.D. 1691. · Canvas 29½ × 24 in.

This use of the word *pinxt* occurs in other portraits formerly in the Wadham College Collection, on those of Ralph Ironside at Oriel, and Gilbert Ironside the Elder, at Trinity, No. 25.

Oxford Exhibition of Historical Portraits, 1905, No. 201.

(*Common Room.*)

35 THE SAME

A similar portrait, but without the shield of arms, and inscribed only DOCTOR IRONSIDE, BISHOP OF HEREFORD, 8TH WARDN OF WADH. COLL. ADMD DECR 7TH 1665. Canvas 30 × 25 in.

No doubt a copy of No. 34 painted to complete the series of Wardens in the Hall. (*Hall.*)

36 KING WILLIAM III

B. 1650; landed at Torbay, November 5, 1688; King by the Declaration of Right, and crowned, 1689; d. 1702.

Three-quarters length, standing facing the spectator, the head slightly to l.; dark periwig falling over shoulders; clean-shaven face; lace cravat; blue and gold coronation robes lined with ermine; collar and George of the Order of the Garter; his r. hand on his hip, his l. at his side; architectural and curtain background, crown on table to r., sky through opening in centre. Canvas 49 × 39½ in.

Oxford Exhibition of Historical Portraits, 1905, No. 193. (*Hall.*)

37 HUMPHREY HODY

B. 1659; Scholar of the College, 1677; Fellow, 1685; D.D. 1692; Regius Professor of Greek, 1698; Archdeacon of Oxford, 1704; benefactor; d. 1707.

Bust, slightly to l.; greyish hair falling to shoulders; clean-shaven face; bands; black gown and scarf; dark-brown background. Canvas, oval, 29 × 24 in.

Given to the College by Mrs. Hody, widow of the subject.

This portrait, resembling in many points the head engraved by Vander Gucht, 'Tho Forster delin.', does not, nevertheless, appear to be identical with it, but may be based upon a plumbago drawing of Thomas Forster. The engraving shows a wig parted in the centre, a dimpled chin, and the l. eye rather noticeably close to the nose. The sitter in the painting seems to be

wearing his own hair, brushed back without a parting, and leaving his l. temple bare. The chin has no dimple, and the l. eye if anything bears to the r. A slight detail in the bands is also different. In the painting the scarf covers one corner, in the engraving they hang free. The portrait in the Bodleian, though similar, is not identical with either the Wadham head or the engraving.

Oxford Exhibition of Historical Portraits, 1905, No. 198. (*Hall.*)

38 THOMAS DUNSTER

B. 1657 (?); Scholar of Wadham College, 1675; M.A. 1679; Fellow, 1681; Warden, 1689; D.D. 1690; d. 1719.

Bust, slightly to l.; brown periwig falling over shoulders; clean-shaven face; bands; black gown; warm grey background. Inscribed to l. DOCTOR DUNSTER 9TH WARDN OF WADH. COLL: ADMD OCT 21ST 1689. Canvas 29 × 23½ in. (oval).

Oxford Exhibition of Historical Portraits, 1906, No. 10. (*Hall.*)

39 THOMAS SPRAT

Copy by Joseph Smith, after Michael Dahl.

B. 1635; Scholar of Wadham College, 1652; Fellow, 1657; D.D. 1669; Dean of Westminster, 1683; Bishop of Rochester, 1684; d. 1720.

Three-quarters length, seated three-quarters to r.; fair periwig falling to shoulders; clean-shaven face; square bands; white rochet, black chimere and scarf; both hands rest on the ends of the arms of his chair; dark background. Canvas 55½ × 43½ in.

Inscribed on the back 'Thomas Sprat, Bishop of Rochester, copied 1825 by Joseph Smith, Oxford, from a picture by Dahl in the Bodleian Gallery.'

The picture in the Bodleian is a double portrait of the bishop and his son, Archdeacon of Rochester, who is holding open on a table a large book to which the bishop is pointing with his l. hand. It is No. 205 in vol. i, and was engraved by J. Smith in 1712. (*Hall.*)

40 SIR CHRISTOPHER WREN

Copy by Joseph Smith.

B. 1632; Fellow commoner of Wadham College, Fellow of All Souls; the great architect; d. 1723.

Half length, seated slightly to l.; long dark periwig, clean-shaven face; long white cravat, purplish coat over light embroidered

waistcoat with large buttons; white shirt with full sleeves; light blue drapery over his l. arm, which rests on the arm of his chair, the hand holding a partly unrolled plan; dark curtain and fluted column background. Canvas 39 × 34 in.

Inscribed on the back 'Sir Christopher Wren copied 1828 by Joseph Smith, Oxford, from a picture in the Theatre by Verio (*sic*), Kneller & Thornhill'. No. 333 in vol. i. (*Hall.*)

41 SIR JOHN PRATT

Copy after Thomas Murray.

B. 1657; Scholar of Wadham College, 1674; Fellow, 1678; Sergeant-at-law, 1700; Judge and knighted, 1714; Lord Chief Justice of the King's Bench, 1718; d. 1725.

Three-quarters length, seated slightly to l., the head turned slightly to r.; light brown periwig falling over shoulders; clean-shaven face; black and white patch on wig to represent cap and coif; bands; scarlet and miniver Judge's robes; with a Chief Justice's collar of roses and portcullises round neck; his r. hand gloved holds a glove, his l. rests on the arm of his chair; dark background. Canvas 44 × 37 in.

Copy from a picture similar to, but somewhat larger than, that in the National Portrait Gallery.

Oxford Exhibition of Historical Portraits, 1906, No. 17. (*Hall.*)

42 KING GEORGE I

B. 1660; succeeded to the throne, 1714; d. 1727.

Whole length, standing, on a red dais, slightly to l., the head turned three-quarters to r., long brown periwig, clean-shaven face; long lace cravat, blue and ermine coronation robes; collar and great George of the Order of the Garter; his l. hand holds back his mantle, his r. rests on the orb which with the crown and sceptre are on a red-covered table to l.; red background, opening to l. with view of buildings—possibly meant for St. George's Chapel, Windsor; inscribed across the bottom of the canvas, GEORGIUS I REX INAUG. AUG 1. 1714. Canvas 92 × 58½ in. (*Hall.*)

43 WILLIAM BAKER

B. 1668; Scholar of Wadham College, 1686; Fellow, 1693; D.D. 1707; Warden, 1719–24; Archdeacon of Oxford, 1714; Bishop of Bangor, 1723, of Norwich, 1727; Chaplain to George I; d. 1732.

Three-quarters length, seated three-quarters to r.; white periwig

falling to shoulders; clean-shaven face; bands; white rochet; black scarf; his r. hand rests on the arm of his chair, his l. on his knee; square cap on table to r.; architectural background. Inscribed to r. DOCTOR BAKER, BISHOP OF NORWICH, 10TH WARDN. OF WADHM. COLL. ADMD. MAY 23 1719. Canvas 49 × 39½ in.

Engraved by J. Mollison.

Oxford Exhibition of Historical Portraits, 1906, No. 32. (*Hall.*)

44 EDITH HODY

Edith Daniel wife of Humphrey Hody; benefactor to the College; d. 1736.

Bust, facing the spectator, the head slightly to l.; dark hair in curls; low-necked blue satin dress, trimmed with jewels, over white under-dress; scarlet drapery over shoulders; warm grey background. Inscribed to l. MRS HODY. Canvas 29 × 23½ in. (oval). Probably a companion picture to No. 37.

(*Warden's Lodgings.*)

45 THE SAME, AN OLDER PORTRAIT

Half length, slightly to r.; grey hair; black hood lined with white with veil behind; low-necked grey dress; her r. elbow rests on a pedestal to l., the hand holds a fold of her gown; grey background. Canvas 29¼ × 24½ in.

Oxford Exhibition of Historical Portraits, 1906, No. 39.

(*Warden's Lodgings, Work-room.*)

46 THOMAS, BARON WYNDHAM

B. 1681; entered Wadham College, 1698; Chief Justice of Court of Common Pleas in Ireland, 1724; Lord Chancellor of Ireland, 1726-39; created Baron, 1731; benefactor; d. 1745.

Three-quarters length, standing three-quarters to r.; dark grey periwig falling to shoulders; clean-shaven face; lace cravat and ruffles; crimson and ermine peer's robes; his r. hand at his waist, his l. rests, beside his coronet, on a table to r. against which a wand of office is leaning; architectural and curtain background. Canvas 49 × 39 in.[1]

Oxford Exhibition of Historical Portraits, 1906, No. 51. (*Hall.*)

[1] It is stated in the *Dictionary of National Biography* that this portrait was painted in 1728, and engraved by Marshall. But as the subject is wearing peer's robes this is an error. A portrait in legal robes by M. Mitchell, engraved by Beard in 1828, is recorded in Strickland's *Irish Artists* and by Chaloner Smith.

47 THE SAME

Copy by Joseph Smith.

Copy of the bust only. Canvas 29 × 24½ in.

Inscribed on the back 'Copied by Joseph Smith from the original in the college and given to the Warden's Lodging by W. Tournay, Warden. (*Warden's Lodgings.*)

48 JOSEPH TRAPP

Joseph Smith.

B. 1679; Scholar of Wadham College, 1696; Fellow, 1702; first Professor of Poetry, 1708; d. 1747.

Bust, three-quarters to r.; short white bushy wig; bands; black cassock, gown, and scarf; warm dark grey background. Canvas 29 × 24 in.

A note in the College Register, 1837, gives the following, which was presumably on the back of the portrait before it was relined, 'Joseph Trapp D.D. Fellow of Wadham Coll. and first Professor of Poetry. Copied by Joseph Smith from a picture in the Natural Philosophy School Oxford'. This picture, now in the Bodleian, is No. 249 in vol. i. It was given to the University by the son of the subject. (*Common Room.*)

49 JAMES THOMSON

(Plate XVII.) *Attributed to John Patoun.*

B. 1700; educated at Edinburgh University, Poet, and author of *Rule Britannia*; published *The Seasons*, 1730; d. 1748.

Bust, to l., the head turned somewhat to r., bright crimson loosely folded skull-cap; clean-shaven face; white frilled shirt with plain turned-down collar through button-holes in which a narrow black ribbon is passed but not tied, leaving the shirt open showing the bare neck; deep blue-green coat with wide collar; brown background; painted in an oval spandrel. Canvas 27½ × 22½ in.

This portrait is now identified by careful comparison with portraits of Thomson at the National Portrait Gallery and the Fitzwilliam Museum, and with various engravings. The picture, which was restored about 1900, had been for many years previously, nameless, in the 'scout's hole' of an undergraduate set of rooms. It may perhaps have reached the College through the Speaker, Arthur Onslow, to whom Thomson's *Autumn* was dedicated. (*Bursary.*)

50 SAMUEL LISLE

B. *c.* 1683; Scholar of Wadham College, 1701; Fellow, 1707, D.D. and Warden, 1739; Bishop of St. Asaph, 1744, of Norwich, 1748; d. 1749.

Bust, three-quarters to r.; bushy white wig to shoulders, clean-shaven face; bands; rochet and black chimere, scarf; inscribed in red letters, to l., DOCTOR LISLE 12TH WARDN. OF WADH. COLL. ADMD. MAR. 27TH 1739, and to r., BISHOP OF NORWICH; plain brown background. Canvas 28 × 24 in. (*Hall.*)

51 ARTHUR ONSLOW

Hans Hysing.

B. 1691; Fellow commoner of Wadham College, 1708; Speaker of the House of Commons, 1728–61; Treasurer of the Navy, 1734–42; d. 1768.

Three-quarters length, standing facing the spectator, the head turned slightly to r.; fair periwig falling over shoulders, clean-shaven face; lace cravat and ruffles; black and gold Speaker's robes over grey clothes; his r. hand holds a roll of papers before him, his l., gloved and holding glove, rests beside the mace on a table to r.; dark architectural background. Inscribed to l. with name of subject. Canvas 49 × 39 in.

Engraved by J. Faber, the younger, with the date 1728.[1]

A whole length, also by Hysing, in the National Portrait Gallery, differs only in the disposition of the l. hand, which is there not gloved and held at his waist instead of on the table.

Oxford Exhibition of Historical Portraits, 1906, No. 93*. (*Hall.*)

52 THE SAME

Bust, slightly to r., the head towards the spectator; long fair periwig over shoulders, clean-shaven face; long lace cravat; Speaker's black and gold robes over drab clothes; painted in an oval spandrel; inscribed below to l. RT HONBLE ARTHUR ONSLOW ESQ. SPEAKER OF THE HOUSE OF COMMONS 1728. Canvas 29 × 24 in.

Formerly in the Hall. (*Common Room.*)

53 HENRY LUSHINGTON[2]

John Hamilton Mortimer.

B. 1709 (?); Scholar of Wadham College, 1728; B.A. 1729; D.D. 1765; Vicar of Eastbourne, 1735–79; d. 1779.

[1] On the back this painting is attributed to Vanhyning.

[2] A letter to Dr. Griffiths from Mr. Davies Gilbert dated 1835, and copied into the College Register in 1837, states that another copy of this portrait, also by Mortimer, was in the possession of the writer, who was a grandson of Dr. Lushington.

Bust, facing the spectator, the head turned three-quarters to r.; white bushy wig; clean-shaven face; square bands; black and scarlet D.D. gown; warm grey background; painted in an oval spandrel; signed near the l. shoulder J.H.M. in monogram, and dated beneath 1777. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Oxford Exhibition of Historical Portraits, 1906, No. 100*.

(*Bursary*).

54 JAMES HARRIS

A copy after George Romney.

B. 1709; Fellow commoner of Wadham College; published *Hermes, or a Philosophical Inquiry concerning Universal Grammar*, 1751; M.P. for Christchurch, 1761; a Lord of the Treasury, 1763–5; d. 1780.

Three-quarters length, seated in profile to r.; white wig curled over ears and tied with bag, clean-shaven face; white cravat and ruffles; black clothes; both his hands rest on the arms of his chair; table with books to r.; architectural and dark crimson curtain background. Canvas $49\frac{1}{2} \times 39\frac{1}{2}$ in.

Inscribed at the back 'James Harris Esq, Author of *Hermes* 1780. Painted by Sir Joshua Reynolds.'[1]

A similar picture by George Romney was presented to the National Portrait Gallery by Lord Malmesbury. Both this and the Wadham portrait have been attributed to Sir Joshua Reynolds, and one was engraved as such by G. H. Every in 1861.

Oxford Exhibition of Historical Portraits, 1906, No. 90. (*Hall.*)

55 RICHARD WOODWARD

John Horsburgh.

B. *c.* 1726; entered Wadham College, 1742; D.C.L. 1759; Dean of Clogher, 1763; Bishop of Cloyne, 1781; d. 1794.

Half length, seated to l.; white bushy wig, clean-shaven face; bands; black chimere and scarf over white rochet and black cassock; his l. elbow on the arm of his chair, the hand holding a paper; his r. hand, only partly visible, rests on the other arm; crimson curtain background; signed on the paper HORSBURGH. Canvas $35\frac{1}{2} \times 27\frac{1}{2}$ in.

On the back is a printed label addressed 'John Horsburgh 131 Princes Street, Edinburgh'.

Bequeathed to the College by Miss Woodward.

[1] An entry in the College Register for 1837 also attributes this picture to Sir Joshua Reynolds. Probably the inscription on the back is of about this date.

John Horsburgh (1791–1869) is known as an engraver. He was a foundation member of the Royal Scottish Academy, but withdrew after the first meeting, and never exhibited. (*Hall.*)

56 JOHN WILLS

(Plate XVII.) *John Hoppner.*

B. 1741; Scholar of Wadham College; B.A. 1761; M.A. and Fellow, 1765; D.D. 1783; Warden, 1783; benefactor to the College; d. 1806.

Three-quarters length, seated slightly to r.; white bushy wig, clean-shaven face; collar and square bands; scarlet and black D.D. gown over black cassock; his r. hand rests on his knee, his l., a pen between the fingers, holds a volume which stands beside other books, one of the University staves, papers, and a bunch of keys, on a green-covered table to r.; crimson curtain background, bookcase to r. Canvas 49 × 39 in.

Inscribed on the back 'John Wills D.D. Painted by Hoppner 1792–6', when the subject was Vice-Chancellor.

Oxford Exhibition of Historical Portraits, 1906, No. 150. (*Hall.*)

57 ? THE SAME

J. Smith after J. Hoppner.

Bust to l.; bushy wig; bands and robes; red curtain background. Canvas $29\frac{1}{2} \times 25$ in.

Inscribed on the back 'Copy by Joseph Smith given to the Warden's Lodgings by W. Tournay, Warden'.

(*Warden's Lodgings.*)

58 JOHN PARSONS

Thomas Kirkby, copy after Owen.

B. 1761; Scholar of Wadham, 1780; Fellow of Balliol, 1785; Master and D.D. 1799; Bishop of Peterborough, 1813; d. 1819.

Three-quarters length, seated in red arm-chair, three-quarters to l.; close white wig, clean-shaven face, heavy thick eyebrows; bands, rochet, black scarf and chimere; both arms rest on the arms of his chair; the hands together, the tips of the thumbs and first fingers touching; crimson curtain to r., opening to l., with a view of the west front of Peterborough Cathedral. Canvas $55\frac{1}{4} \times 43\frac{1}{4}$ in.

Inscribed on the back 'This copy (1825) by Kirkby from the original by Owen in Balliol College Hall was given by W. Tour-

nay, Warden'. The original portrait was painted and exhibited at the Royal Academy in 1818, and was engraved by S. W. Reynolds.

Another copy is in the Palace, Peterborough. (*Hall.*)

59 JOHN GRIFFITHS

Traditionally ascribed to John Girtin.

B. *c.* 1773; Scholar of Wadham College, 1791; Michel Fellow of Queen's College, 1798; d. 1832.

Three-quarters length, seated to r. in an arm-chair; short dark brush-up hair, clean-shaven face; white stock and neckcloth; black double-breasted coat and high black waistcoat and pantaloons; his r. hand closed on his lap, his l. holds a book supported on his knee by its corner; table to l. with inkstand and pen upright in a pot of sand; bookcase to r.; white wall background. Paper, water-colour and wash $7\frac{1}{2} \times 5\frac{3}{4}$ in.

Bequeathed to the College by the son of the subject, Warden John Griffiths.[1] (*Warden's Study.*)

60 WILLIAM TOURNAY

(Plate XVIII.) *Thomas Kirkby.*

B. 1762; Scholar of Wadham College, 1781; Fellow, 1789–98; D.D. and Warden, 1806–31; Prebendary of Lincoln, 1800–12, of Peterborough, 1817, of St. Paul's, 1818; d. 1833.

Half length, seated three-quarters to r.; white hair and slight whiskers; stock, collar, and bands; scarlet and black D.D. gown; black scarf; his r. hand holds his square cap upright on his knee, his l. rests on the arm of his chair; warm grey background. Canvas $35 \times 27\frac{1}{2}$ in.

Inscribed on the back THIS PORTRAIT PAINTED AT THE REQUEST OF THE FELLOWS OF WADHAM COLLEGE IS TO BE PLACED IN THE COLLEGE HALL. W. TOURNAY, JUNE 4, 1825. PAINTED BY THO^S KIRKBY, 1825.

Engraved by C. Turner, 1834.

Oxford Exhibition of Historical Portraits, 1906, No. 193. (*Hall.*)

61 EDWARD WARD

A. J. Stothard.

B. *c.* 1772; Scholar of the College, 1789; M.A. 1799; d. 1835.

Bust, plaster, facing the spectator, the head very slightly to l.; bald head, fringe of hair in neck, clean-shaven face; eyes incised; prominent hook nose; very long upper lip; heavy jaw;

[1] Gardiner, *Register of the College*, who quotes the will.

RICHARD BETHELL, LORD WESTBURY
by J. Bailey
Wadham College *No. 63*

WILLIAM TOURNAY
by J. Kirkby
Wadham College *No. 60*

SIR THOMAS GRAHAM JACKSON
by Hugh Riviere
Wadham College *No. 76*

neckcloth and bands; M.A. gown and scarf over coat with high collar, and waistcoat; at the neck behind a button and elastic to keep the scarf in place.

Signed J. STOTHARD 1835.

Possibly based on a death mask.

Exhibited at the Royal Academy as the 'late Rev. Edward Ward', 1836. (*Library.*)

62 WILLIAM DRAPER BEST, LORD WYNFORD

B. 1767; entered Wadham College, 1782; Justice of the King's Bench, 1818; knighted, 1819; Chief Justice of the Common Pleas, 1824; created Baron Wynford, 1829; d. 1845.

Three-quarters length, seated in red arm-chair very slightly to r., the head almost facing the spectator; short white hair, clean-shaven face; white stock and neckcloth; peer's robes over black coat; his r. hand lies on arm of his chair, the l. rests on a walking-stick, a ring is on the last finger; dark curtain behind to r., architecture to l. Canvas $55\frac{1}{2} \times 43$ in.

On a paper attached to the back is written: 'Lord Wynford's Portrait, to be delivered to James Bowslet, 17 Nassau St. W.'

63 RICHARD BETHELL, LORD WESTBURY

(PLATE XVIII.) *J. Bailey.*

B. 1800; Scholar of Wadham College, 1814; Fellow; Solicitor-General, 1852; Attorney-General, 1856; Lord Chancellor and created Baron Westbury, 1861; d. 1873.

Bust, facing the spectator, the head slightly to r.; bald head, hair at the sides, short whiskers; eye-balls incised; loose drapery over bare neck; incised on the back I BAILEY SCULPT PADDINGTON 1852.

Bequeathed to the College by the subject.

Exhibited at the Royal Academy in 1853. (*Ante-Chapel.*)

64 BENJAMIN PARSONS SYMONS

H. W. Pickersgill.

B. 1785; Scholar of Wadham College, 1803; Fellow, 1812; D.D. and Warden, 1831–71; d. 1878.

Three-quarters length, seated slightly to l. in a red arm-chair, the head to r.; bald head with grey hair at the sides, slight whiskers; neckcloth and bands; D.D. black and scarlet gown with scarf; both arms rest on the arms of his chair, the l. hand touching his gown, the r. holding his college cap; to r. a grey-

green covered table on which lie spectacles; a book, of which the front edges and clasps are towards the spectator, is standing leaning on a desk which is outside the picture; warm grey background. Canvas $55\frac{1}{4} \times 43\frac{1}{4}$ in.

Exhibited at the Royal Academy in 1835 as painted for the College.

Engraved in mezzotint by Wm. Ward. (*Hall.*)

65 JOHN GRIFFITHS

G. F. Watts.

B. 1807; Scholar of the College, 1824; Fellow, 1830; Keeper of the University Archives, 1857; Warden, 1871–81; D.D. 1872; a distinguished collector; d. 1885.

Head, vignetted, to l., slightly inclined to l.; grey hair and brown whiskers; white collar, stock, and tie; collar of coat indicated. Coloured chalk drawing on paper 23×19 in. Engraved by S. Cousins.

Bequeathed[1] to the College by the subject. (*Warden's Lodgings.*)

66 THE SAME

W. E. Miller after G. F. Watts.

Bust, to l., the head slightly inclined to l.; short dark hair; whiskers; white collar, stock, shirt, and tie; black coat, eye-glass hanging from button-hole; dark background. Canvas $29 \times 24\frac{1}{2}$ in.

A copy by W. E. Miller from Watts's crayon drawing in the Warden's House, painted in 1886. (*Hall.*)

67 JOHN MEDLEY

John Bridges.

B. 1804; entered Wadham College, 1822; D.D. 1845, and Bishop of Fredericton, New Brunswick; Metropolitan of Canada, 1879; d. 1892.

Three-quarters length, seated slightly to l. in a red arm-chair, the head facing the spectator; scanty fair hair, very slight whiskers; white stock and bands; rochet and black scarf and chimere, black wrist ties; his l. hand lies in his lap, his r. holds a small book upright on a red covered table to l.; fluted-column background, opening to l., with view of Fredericton Cathedral; signed and dated below to r. JOHN BRIDGES PINXIT 1848.[2] Inscribed

[1] See Gardiner's *Register of the College.*

[2] In this year the Bishop came to England to collect funds to complete the building of his cathedral.

on the back 'Given to Wadham College by the Rev. Ed^w Wyndham Tufnell M.A. Fellow 1849'. (*Hall.*)

68 WILLIAM WALSHAM HOW

Hugh L. Norris.

B. 1823; educated at the College; Suffragan Bishop of Bedford, 1877, and D.D.; first Bishop of Wakefield, 1888; d. 1897.

Bust, facing the spectator; smooth white hair; clean-shaven face; white rochet; D.D. black silk scarf, scarlet hood and habit; dark background; signed and dated above to l. H. L. NORRIS 1897. Canvas 28 × 23 in.

Acquired by the College before November 1898. (*Hall.*)

69 GEORGE EARLAM THORLEY

The Hon. John Collier.

B. 1830; Scholar of Wadham College, 1849; Fellow, 1854; Sub-Warden, 1868; Warden, 1881; d. 1904.

Three-quarters length, seated to l., the head in profile; dark grey hair parted on the l. side; greyish-brown whiskers; white collar and cuffs; black tie; M.A. gown over dark clothes; his l. arm rests on the arm of his chair, the hand holding a small brown book on his knee; dark background; signed and dated below to r. JOHN COLLIER 1889.

Painted for subscribers in 1889, and exhibited at the Royal Academy in that year.

On the back is a paper bearing the words: 'G. E. Thorley, Esq., by the Hon. John Collier, 4 Marlborough Place'. (*Hall.*)

70 HENRY WILLIAM YULE

J. Tonneau.

B. *c.* 1845; entered the College, 1863; M.A. 1870; B.D. 1877; D.C.L. 1887; Rector of Shipton-on-Cherwell, 1874; d. 1905.

Head, facing the spectator; dark hair, beard, and moustache; collar and bands; M.A. gown and hood; signed and dated J. TONNEAU 1889. Canvas $16\frac{1}{2} \times 12\frac{1}{2}$ in.

Presented by the executors of Dr. Yule. (*Bursary.*)

71 EDWARD RALPH JOHNSON

Elwyn Calderon.

B. *c.* 1829; entered the College, 1847; Archdeacon of Chester, 1871; D.D. 1876; Bishop of Calcutta and Metropolitan of India, 1876; d. 1912.

Half length, seated slightly to l., the head facing the spectator; grey hair, slight whiskers; white rochet; D.D. hood and black silk scarf over scarlet habit; scarlet wrist ties; his arm rests on the arm of his chair, the hand only partly seen; signed and dated below to l. ELWYN CALDERON 97. Canvas $28\frac{1}{2} \times 23\frac{1}{2}$ in.

Inscribed on the back: 'Bishop of Calcutta No. 2. Elwyn Calderon. Burlington House Piccadilly.'

Exhibited at the Royal Academy, 1898. (*Hall.*)

72 SAMUEL AUGUSTUS BARNETT

C. H. Thompson, after G. F. Watts.

B. 1844; educated at Wadham; Vicar of St. Jude's, Whitechapel, 1873; First Warden of Toynbee Hall, 1884; Canon of Bristol, 1893, of Westminster, 1906; D.C.L. 1911; d. 1913.

Bust, to r.; head slightly bald, grey whiskers, and beard under chin; white turned-down collar, tie and shirt; black clothes; plain light-red background. Canvas $25\frac{1}{2} \times 20\frac{1}{2}$ in.

Inscribed behind 'Copy of Portrait by G. F. Watts R.A. by Chas. H. Thompson May 1914'. Given by Warden Wells. (*Hall.*)

73 ROBERT HENRY CODRINGTON

W. E. Miller.

B. 1830; Scholar of Wadham College, 1849; Fellow, 1855; D.D. 1885; Missionary in New Zealand, 1867; Prebendary of Chichester, 1888; benefactor; d. 1919.

Three-quarters length, seated in arm-chair, three-quarters to r.; fair hair, short grey beard and moustache; white collar, tie, shirt, and cuffs; black and scarlet D.D. robes, and scarf over black coat; his l. hand on the arm of his chair, his r. on an open book on his knee; plain brown background. Canvas 49×40 in.

Painted for subscribers, and exhibited at the Royal Academy in 1886. (*Hall.*)

74 PATRICK ARKLEY WRIGHT-HENDERSON

G. C. Drinkwater.

B. 1841; educated at Balliol College; Fellow of Wadham, 1867; Sub-Warden, 1881; Warden, 1903–13; d. 1921.

Half length, seated to r.; grey hair, moustache and short pointed beard; white collar and bands; full dress D.D. black and scarlet robes; hands clasped before him; dark greyish-brown background; signed above to l. G. C. DRINKWATER. Canvas $35\frac{1}{4} \times 27\frac{1}{4}$ in. (*Hall.*)

75 FREDERIC HARRISON

B. 1831; Scholar of Wadham College, 1848; Fellow, 1854; Hon. Fellow, 1899; D.C.L.; man of letters; d. 1923.

Three-quarters length, seated to l. at a writing-table; grey hair, white moustache, and short pointed beard; white collar, slip, and cuffs; black tie with diamond pin; scarlet D.C.L. gown over black clothes; black velvet cap; his l. elbow rests on the arm of his chair, the hand against his gown; the r. hand lies on an open book, which is propped against other books on a table to l.; dark grey background. Canvas 49 × 29 in.

Painted by the son of the subject, and presented to the College by Mr. Harrison. (*Library Staircase.*)

76 SIR THOMAS GRAHAM JACKSON

(Plate XVIII.) *Hugh Riviere.*

B. 1835; Scholar of Wadham College, 1854; Fellow, 1864; Hon. Fellow, 1882; R.A. 1896; D.C.L.; distinguished architect; published *History of Wadham College*, 1893; d. 1924.

Half length, seated behind a table facing the spectator; grey hair, moustache and short pointed beard; white collar, cuffs, and shirt-front; dark tie passed through a cameo ring; grey clothes; both hands before him, a pencil in his r., the fingers of the l. rest on a T-square, lying on plans on the table; brown background with bookcase behind to l.; signed and dated on the left H RIVIERE 1900. Canvas 40½ × 32 in.

On a paper on the back is written: 'T. G. Jackson Esq. R.A., Hugh Riviere, 38 Abercorn Place, St. John's Wood.

Exhibited at the Royal Academy, 1901. (*Hall.*)

77 ALEXANDER ADAIR ROCHE

A. Gunn.

B. 1871; Scholar of Wadham College, 1889; K.C. 1912; Judge of the King's Bench Division 1917.

Three-quarters length seated facing the spectator, the head very slightly to l.; long full bottomed wig over white coif, clean-shaven face; bands; miniver and scarlet robes; his r. hand holds gloves, his l. a black cap; dark background, signed below to r., A. GUNN. Canvas 43½ × 35¼ in.

Presented to the College by the subject, 1924. (*Hall.*)

78 FREDERICK EDWIN SMITH, EARL OF BIRKENHEAD

Harrington Mann.

B. 1872; Scholar of Wadham College, 1891; Fellow of Merton College, 1895; K.C. 1908; Attorney-General, 1915–19; Lord Chancellor and a peer, 1919; Earl of Birkenhead, 1922.

Three-quarters length, standing facing the spectator, the head turned slightly to r.; long white wig, clean-shaven face; lace cravat and sleeve-ruffles; Lord Chancellor's black and gold robe over black clothes; both hands before him hold a roll of paper; behind is the woolsack, dark background; signed below to r., HARRINGTON MANN. Canvas 49 × 38 in.

Presented to the College by the subject, 1924. (*Hall.*)

79 SIR JOHN SIMON

Gerald Kelly.

B. 1873; Scholar of Wadham College, 1892; Fellow of All Souls, 1896; K.C. 1908; Solicitor-General, 1910; Attorney-General, 1913; Secretary of State for Home Affairs, 1915–16; Major in the Air Force in France; K.C.V.O.

Three-quarters length standing facing the spectator; thin white hair, clean-shaven face; Privy Councillor's uniform with gold lace on the collar and cuffs, pale gold sash; cross of the Victorian Order at the neck; both hands held together before him; dark background. Canvas 48 × 38 in.

Presented to the College by the subject, 1924. (*Hall.*)

80 JOSEPH WELLS

Glyn Philpot.

B. 1855; Scholar of Queen's College; Fellow of Wadham, 1882; Tutor, 1883–1913; Warden, 1913; Vice-Chancellor, 1923.

Half length, seated three-quarters to l., bald over the brow, greyish hair, small moustache; white collar, bands, and cuffs; M.A. gown and hood over dark clothes; both hands, one over the other, rest on a book open on his knees before him; dark panelled background, edge of picture in a black frame above to l. Canvas 31 × 26 in.

Painted for the College in 1924. (*Hall.*)

XVIII

PORTRAITS IN PEMBROKE COLLEGE

1 JOHN NOBLE

Principal of Broadgates Hall,[1] 1508; D.C.L. 1510; d. 1522.

Whole length alabaster figure lying on his back on an altar tomb; short hair cut across his forehead, clean-shaven face; long straight dress to his feet; Bachelor of Law's gown with long pointed sleeves, and hood lined with fur; his hands—now mutilated—originally joined in prayer upon his breast.

Included here since the monument was first placed in the south aisle of the church, used 'before and after the Reformation' as a chapel for the College.

(*St. Aldate's Church Chancel, north side.*)

2 THOMAS TESDALE

B. 1547; Maltster at Abingdon; Master of the Hospital there, 1579; Co-founder of Pembroke College; d. 1610.

Half length, standing to r. behind a parapet; short grey hair, moustache and square beard; white pleated ruff and ruffles; black gown over black dress; his r. hand holds a book before him, a finger between the leaves, his l. gloves, by his side; dark background; on the parapet is inscribed THOMAS TESDALE ARMIGER, UNUS FUNDATORUM COLLEGII PEMBROCHIAE ANNO DOM. MDCXXIIII; above to r. and l. two shields of arms. Canvas 49 × 39 in.

Engraved by J. Faber, *c.* 1714.

Evidently this and the companion portrait of Richard Wightwick are by the same hand. A similar picture, and one of the wife of Thomas Tesdale, Maud, are preserved in the gallery of local worthies in the Chapel of Abingdon Almshouse.[2] Mrs. Tesdale's picture is dated 1612. The portrait of Thomas is said by

[1] The inscription given by Peshall runs 'Orate pro Aia. Magri. Johis Noble quondam Princ Aule Late Port & official Archidiac. Berks . . .'

[2] Shaw and Burgon, *Arms and Colleges of Oxford.*

Mr. Macleane (*Smaller History*, p. 63) to have been presented to the Almshouse in 1763. But Pepys saw 'Founders' there in 1668—and the wife is unlikely to have been commemorated without her husband. Probably the Almshouse once possessed a portrait of Thomas of the same date as Maud: the original probably of the Pembroke canvas. (*Hall.*)

3 RICHARD WIGHTWICK

B. 1547 (?); educated at Balliol College; B.A. 1580; M.A. 1583; B.D. 1593; Rector of Albury, Oxon., 1595, and of East Ilsley, Berks., 1607; co-founder of Pembroke College, 1624; benefactor to Balliol and Abingdon School; d. 1629.

Half length, standing slightly to l. behind a parapet; black skull-cap; grey hair, moustache and square beard; narrow white ruff and cuffs; black gown; his r. hand holds a book upon a table to l., his l. on his breast; dark background; on the parapet the inscription, RICHARDUS WIGHTWICK THEOLOGIAE BACCALAUREUS ALTER FUNDATORUM COLLEGII PEMBROCHIAE A. D. MDCXXIIII, and two shields of arms. Canvas 49 × 39 in.

Engraved by J. Faber before 1714.

Oxford Exhibition of Historical Portraits, 1904, No. 134. (*Hall.*)

4 KING CHARLES I

B. 1600; benefactor to the College; d. 1649.

Half length, standing, three-quarters to r.; long dark hair falling to shoulders, brown moustache and short peaked beard; broad lace collar and cuffs; black dress slashed with white; the lesser George suspended by a pale-blue ribbon round his neck; dark cloak with the star of the order over his l. arm; his l. hand rests on a stick, his r. lies beside the crown on a red-covered table to l.; warm grey background. Canvas 37 × 31 in.

Pointer, in *Oxoniensis Academia*, 1749, p. 109, says that this portrait was then hanging 'in the Library which is over the Chapel adjoining to St Aldate's'. But Mr. Macleane states that the chamber over Docklinton's aisle (formerly the College Chapel) was finally disused in 1709.[1] Mentioned by Gutch as in the Hall in 1790. (*Hall.*)

[1] Rev. Canon D. Macleane, *History of Pembroke College, Oxford*, 1897, p. 275, to which are all references except when the *Smaller History* is indicated.

5 FRANCIS ROUS

B. 1579; commoner of Broadgates Hall, 1593; M.P. for Truro, 1625; Provost of Eton, 1644; Speaker of the House of Commons, 1653; a lord of Parliament, 1657; d. 1659.

Half length, three-quarters to r.; white hair falling to neck, moustache and peaked beard; black broad-brimmed hat; very wide square collar; black gown over black dress; his r. hand holds a scroll before him; brown background; painted in an oval spandrel; inscribed 'FRANCISCUS ROUS ARMIGER EX DONO PETRI CREED'. Canvas 41 × 29½ in.

The head engraved by W. Faithorne, 1656.

Peter Creed, the donor, a descendant of the subject, was Rouse Exhibitioner from Devon in 1723.[1]

Oxford Exhibition of Historical Portraits, 1905, No. 63. (*Hall.*)

6 SAMUEL WIGHTWICK?

B. *c.* 1592; grandson of the Founder's cousin, Humphrey Wightwick, who married Margaret Jenkes, her mother being a Grosvenor; of the Berkshire branch of the Wightwick family; an official in the Court of King's Bench and executor of the Founder's will; of Marleston, Berkshire; d. 1662.

Half length, three-quarters to r.; grey hair falling to neck, moustache and peaked beard; black skull-cap; white falling collar; black dress; his r. hand holds a scroll inscribed AETIS SUAE 60 ANO 1652; brown background; above to l. a shield of arms of the families of Wightwick, Jenkes, and Grosvenor. Canvas 29 × 24 in.

Oxford Exhibition of Historical Portraits, 1905, No. 68, where it was catalogued as Alexander Wightwick. The portrait was named Francis by Mr. Bayley,[2] while Mr. Macleane (p. 303) identifies it, tentatively, as Samuel, and says it came to the College with the portrait of Hancox Wightwick and the group-picture, from Wombridge House in 1843. It is not quite clear why the identity with Samuel was finally decided upon. The date of his birth, given in Mr. Macleane's pedigree as 1602 (? 1592), fails by ten years to harmonize with the date inscribed on the picture. Samuel was an ancestor of the owner of Wombridge, but then Hancox, whose portrait was included in the same bequest, was not. On the other hand, the coat of arms in

[1] Macleane, *Smaller History*, p. 140.

[2] Francis Wightwick, d. 1616, see A. R. Bayley, *Catalogue of Portraits in . . . Pembroke College.*

the corner of the portrait seems to exclude the possibility of its representing Henry Wightwick, one of the original fellows, and Master in 1647 and 1660, who died, aged eighty, in 1671. His birth-date, 1591, allowing for dates of painting and birthday, agrees exactly with the date and age given in the picture.

(*The Lodgings.*)

7 THE SAME

Half length, slightly to r.; black skull cap; brown hair to neck, slight moustache and chin-tuft; broad white collar with tassel; white cuffs; black dress; his r. hand holds a folded paper inscribed AET^IS SUAE 60 A^NO 1652; shield of arms above to r.; dark background. Canvas 30 × 25 in.

A similar picture to the last; no doubt the anonymous portrait with the same arms mentioned by Gutch in 1790[1] as 'a relation of the Founder, Wightwick'. (*Hall.*)

8 GEORGE TOWNSEND

B. 1602 (?); of Rowell, Gloucestershire; bequeathed property in that county to found eight scholarships at Pembroke College for the benefit of Gloucestershire schools; d. 1683.

Half length, three-quarters to r.; brown hair falling to neck; grey moustache, and tuft on chin; short pointed beard; deep lace-edged collar and cuffs; black dress; his r. hand held before him; warm grey background; inscribed 1647. AE^IS 45. Canvas, 30½ × 25½ in.

Mr. Macleane says that this portrait bears the words 1647 aet 45 D.d. Johan Edows A M Georgii Townsend Consang. 1743.[2]

Oxford Exhibition of Historical Portraits, 1905, No. 149. (*Hall.*)

9 GEORGE MORLEY

B. 1597; Student of Christ Church, 1615; Canon of Christ Church, 1641; D.D. 1642; Dean, 1660; Bishop of Worcester, 1660, of Winchester, 1662; d. 1684.

Three-quarters length, seated, three-quarters to l., in a dark yellow arm-chair; black square cap; dark hair falling to neck, short beard and moustache; wide bands; mantle of the Order of the Garter over white rochet and black chimere; his r. hand lies on a fold of his mantle on his lap, the l. rests on the arm of his chair; dark golden-brown patterned curtain behind to l., column to r. Canvas *c.* 50 × 40 in.

[1] Gutch, additions to Wood's *Colleges and Halls.*
[2] Macleane, p. 299. The donor took his M.A. from New College in 1728.

Painted after 1662; in the College in Wood's time.

A very similar portrait is at the Cathedral Library at Winchester. Apparently it is a slight variation from the portrait by Sir Peter Lely. (*Hall.*)

10 SIR JOHN BENNET, BARON OSSULSTON

R. Phillips.[1]

B. 1618; Gentleman Commoner of the College, 1635; Student of Gray's Inn; K.B. 1660; M.P. for Wallingford, 1679; created a peer, 1682; d. 1695.

Three-quarters length, standing three-quarters to r.; long dark wig falling over shoulders, clean-shaven face; white cravat; dark buff coat under armour-plates; red ribbon of the Bath with the badge over his l. shoulder; his l. hand on his helmet, which rests on a pedestal to r.; the r. holds baton; sky and trees in background to l.; battle-scene in distance to r.; inscribed to l. S^R JOHN BENNETT L^D OSSULSTONE, to r., on edge of pedestal, ROB COOPER MEMOR: PATRONI ET COLL: PEMB: DD. . . . PHILLIPS PINXIT. Canvas 50 × 40 in.

Given, in 1721, by the first Ossulston Fellow, Robert Cooper, Archdeacon of Dorset, d. 1733. (*Hall.*)

11 JOHN HALL

B. 1633; Scholar of Pembroke College, 1650; M.A. and Fellow, 1653; Master, 1664; Rector of St. Aldate's, Oxford, and D.D. 1669; Lady Margaret Professor of Divinity, 1676; Bishop of Bristol, 1691; benefactor; d. 1710.

Bust, three-quarters to l.; brown wig falling to neck, clean-shaven face; black patch on his l. cheek; bands; white rochet; black chimere; dark background; painted in an oval spandrel. Canvas 28½ × 24 in.

Oxford Exhibition of Historical Portraits, 1905, No. 214.

(*The Lodgings.*)

12 THE SAME

Bust, facing the spectator, the head slightly to l.; brown wig falling to neck, clean-shaven face; black patch on his l. cheek; bands; rochet and black chimere; dark background; painted in an oval. Canvas 28½ × 24 in.

Apparently a copy from the head in the Lodgings. (*Hall.*)

[1] Mr. Macleane gives the initial of the painter and the date of gift, p. 298; R. Phillips died in 1741.

13 QUEEN ANNE

Attributed to Sir G. Kneller.

B. 1665; benefactress to the College; d. 1714.

Three-quarters length, standing slightly to r.; the head turned slightly to l.; dark hair; crimson gold-embroidered and ermine mantle, held in place by a cord over her r. shoulder, tied in a knot, with two large tassels; low-necked blue dress, short scalloped sleeves over white lace seen at the bosom and in elbow sleeves; collar of the Order of the Garter round her shoulders; her r. hand holds back her dress, her l. rests on the orb, which lies with the crown and sceptre on a crimson cushion on a blue-covered table to r.; architectural background. Canvas *c.* 55 × 43 in.

Presented by Lord Harcourt. (*Hall.*)

14 SIMON, VISCOUNT HARCOURT

Sir Godfrey Kneller.

B. 1661; entered Pembroke College, 1677; B.A. 1679; Recorder of Abingdon, 1688; D.C.L.; attended Queen Anne to Oxford, 1702; Lord Chancellor, 1713; created Viscount Harcourt, 1721; d. 1727.

Three-quarters length, standing three-quarters to l., looking at the spectator; long grey periwig falling over his shoulders; white lace cravat and ruffles; black and gold Chancellor's robe over black clothes; his l. hand rests on his hip, his r. before him on a fold of his robe; Chancellor's purse on a dark red-covered table to l.; dark brown background. Canvas *c.* 50 × 40 in.

Bequeathed to the College by Dr. John Ratcliffe, Master, by a codicil to his will dated 1774.

Engraved by J. Simon after Kneller. (*Hall.*)

15 A GROUP OF MEMBERS OF THE ? WIGHTWICK FAMILY

Charles Phillips.

Six whole length figures assembled in a room with grey-panelled walls; in the centre of the background is a chimney-piece with the portrait over it of a gentleman with a wig, dressed in brown: to l. is a door opening into a library; on the extreme l. is a gentleman, standing; he wears a white wig, and is dressed in a blue velvet coat, blue breeches, white waistcoat, and white silk stockings. His r. hand clasps that of a lady, standing towards

him, and he appears to be leading her forward. She is dressed in golden-brown over lace skirt, and wears a white cap and fichu; in the middle of the picture is a young lady with dark hair, standing, dressed in a pale pink dress with wide sleeves over a full lace petticoat, a cap and fichu; she hands a book to another lady with fair hair, standing facing her, dressed in blue with cap and fichu; to r. two older ladies are seated at a table upon which is a piece of embroidery. One is dressed in greenish yellow, the other in white, and they have powdered hair and caps with lappets; signed and dated c. PHILLIPS PINXIT 1730. Canvas 31 × 39 in.

Oxford Exhibition of Historical Portraits, 1906, No. 82.

Bequeathed by the will of Francis Wightwick, dated 1776, but reached the College after the death of a nephew in 1843. Previously an heirloom at Wombridge House, near Lawrence Waltham, Berks., now destroyed.[1] The cataloguer has not been able to make a satisfactory conjecture as to the people represented.[2] (*Common Room Parlour.*)

16 HANCOX WIGHTWICK

B. *c.* 1710; son of Francis Wightwick, of Wombridge, Berks.; d. 1731.[3]

Bust, slightly to r.; light grey periwig falling to shoulders, clean-shaven face; white cravat and frilled shirt; blue velvet coat over gold-laced waistcoat; dark background; painted in an oval spandrel. Canvas 29 × 24 in.

Bequeathed with No. 15. (*Common Room.*)

[1] Macleane, pp. 303–4.

[2] It has been suggested that the picture may be connected with the family of Mary Rudge, the mother of Francis Wightwick, of Wombridge. Of her relations Mr. Macleane records no information, and there appears to be no Rudge bequests in the College. A possible guess is that the group represents the family of Francis Wightwick (1683–1714) and his wife, Elizabeth Hancox. In this supposition the deceased father, Francis (1653–95), is the subject of the portrait on the wall. The young man leading forward a lady in brown might be John, the only son who married, and his bride, Elizabeth Baker. He died in 1741. The young lady in pink might be the daughter Elizabeth (d. 1736), and a friend for whom a name is not forthcoming; in the foreground the figures may be Mrs. Elizabeth Wightwick (d. 1736) and a sister of Francis, who might be Granada or Anna or Elizabeth. These people do not belong particularly to Wombridge, but the picture may have passed to that branch with that of Hancox. The number of early deaths in this generation makes this very possible. See Mr. Macleane's pedigree of the family, p. 178.

[3] *Ibid.*

17 BENJAMIN SLOCOCK

B. 1691; entered the College, 1708; Fellow, 1712; D.D. 1735; Vicar of Harwell, Berks., 1719; and Chaplain to St. Saviour's, Southwark; benefactor; d. 1753.

Bust, slightly to r., short grey wig, clean-shaven face; white bands, black gown and scarf over black dress; dark background. Canvas 30 × 25 in. (*Hall.*)

18 WILLIAM SHENSTONE

(Plate XIX.) *Thomas Ross.*

B. 1714; educated at Pembroke College, where he was a contemporary and friend of Dr. Johnson; minor poet; d. 1763.

Bust, slightly to l., the head turned three-quarters to r.; white wig with three roll curls over the ears; clean-shaven face; white neckcloth; blue coat and red waistcoat laced with gold open over white frilled shirt; dark grey background; painted in an oval spandrel. Canvas 29 × 23 in.

Engraved by John Hall as by Thomas Ross, 1738.

Given to the College by Joseph Plymley, afterwards Corbett, gentleman commoner, and Archdeacon of Salop,[1] d. 1830.

Oxford Exhibition of Historical Portraits, 1906, No. 75.

(*Common Room.*)

19 JAMES PHIPPS

Thomas Bardwell.

B. *c.* 1702; Tesdale Scholar of the College, 1719; of the parish of St. Mary Magdalen, Oxford; Rector of Elvetham, Hants; benefactor to Elvetham and the College; d. 1773.[2]

Three-quarters length, standing three-quarters to r., white wig to shoulders, clean-shaven face; bands, black gown; his l. hand gloved, holds the other glove, the elbow resting on a ledge to r., his r. hand with a book by his side; dark green curtain and panelling in the background; inscribed T. BARDWELL PINXIT 1749.[3] Canvas 48½ × 39½ in. (*Hall.*)

20 MRS. MARY PHIPPS

B. *c.* 1706; wife of James Phipps; d. 1778.

Three-quarters length, seated facing the spectator in a high-backed dark green chair, the head turned slightly to l.; light brown hair dressed close to the head, low cut amber-coloured

[1] Ingram's *Memorials*, Pembroke, 15 *n.*

[2] I have not been able to find James Phipps's will, but a lease from his executors in 1774 mentions Mrs. Phipps. MS. Oxf. Archdeaconry Papers, f. 36.

[3] The signature is given by Mr. Macleane, *History*, p. 302.

WILLIAM SHENSTONE by THOMAS ROSS

Pembroke College *No. 18*

THOMAS SHAW

St. Edmund Hall *No. 3*

silk dress trimmed with white lace at the neck, and with lace elbow-sleeves; blue bow at her breast, and blue scarf; her l. arm rests on a table to r., the r. hand, holding a fold of her gown, lies in her lap; dark green curtain to r., dark brown background. Canvas $48\frac{1}{2} \times 39\frac{1}{2}$ in.

This picture was known to Gutch as that of Mrs. Phipps, but Mr. Bayley,[1] following Dr. Burgon,[2] thinks it more probably the portrait of Dame Elizabeth Holford, benefactress to the College and to Christ Church and Worcester. In making this suggestion Mr. Bayley appears to have overlooked the fact that No. 20 is undoubtedly painted as a companion picture to that of Mr. Phipps. It shows the same hand, and the same colour scheme. They are of the same size and have identical frames. Moreover, the sixty years between the deaths of Mrs. Holford and Mrs. Phipps would require a difference of dress. The costume in the portrait of Mrs. Holford at Worcester is of the Lelyesque type—this definitely belongs to the George II period. (*Hall.*)

21 SAMUEL JOHNSON

Sir Joshua Reynolds.

B. 1709; in residence at Pembroke College, 1728–9; visited the College, 1754, 1776, 1782, June and November, 1784; D.C.L. 1775; d. 1784.

Half length, seated slightly to l., the head towards the spectator, and slightly bent to l.; white bushy wig, clean-shaven face; white neckcloth and cuffs; dull brown coat showing powder on the shoulder; and waistcoat; his l. hand closed against his waistcoat, his r. not seen; dark background. Canvas $29\frac{1}{2} \times 25$ in.

Painted for Andrew Strachan. 'It remained in his place of business, 10 Little New Street, Shoe Lane, from the days of Johnson, its merits obliterated by dirt, till it was presented to the College in 1850 by Mr. Andrew Spottiswoode, nephew of the original owner, in recognition of kindness shown by the College to his son Mr. William Spottiswoode.'

The similar portrait in the National Gallery was painted in 1772–3 for Mr. Thrale at Streatham, and was first engraved in mezzotint by W. Doughty in 1779; at the sale of the property of Mrs. Thrale, then Mrs Piozzi, in 1821, it passed first into the hands of Mr. Watson Taylor, and then into the collection of Sir Robert Peel, whence it came into the possession of the

[1] Bayley, *Catalogue of Portraits in the possession of Pembroke College.*
[2] Shaw and Burgon, *Arms of the Colleges of Oxford.*

nation. According to Sir Leslie Stephen,[1] who does not mention the portrait belonging to Andrew Strachan, this National Gallery picture was a replica of one painted for Topham Beauclerk, which at his death became the property of Bennet Langton.[2] In any case its history suffices to establish the date of the Pembroke College portrait-type, whether the latter was painted actually first in the set of six or seven replicas or not.[3] (*Common Room.*)

22 THE SAME

After Sir J. Reynolds.

Half length, slightly to l., white bushy wig, clean-shaven face; white collar; dark brown clothes; his l. hand closed before him. Dark background. Canvas 30 × 25 in.

Presented by E. J. Leveson.

Copy from the portrait in the National Gallery. (*Hall.*)

23 THE SAME

Half length, slightly to l., white bushy wig, clean-shaven face; white collar; dull brown clothes; his l. hand before him. Canvas 30 × 25 in.

A similar portrait to the previous two; perhaps a version rather than a copy.

Given to the College by Joseph Plymley, the donor of the portrait of Shenstone, No. 18.[4] (*The Lodgings.*)

24 THE SAME

After James Roberts.

Half length, seated facing the spectator; the head a little bent towards the l.; wig, clean-shaven face; coat and waistcoat; hands together on his knee, the fingers interlaced, the r. elbow

[1] *Dictionary of National Biography.*

[2] Boswell's *Johnson*, ed. G. B. Hill, iv, p. 180. It is scheduled as belonging to Langton by Croker in the list of portraits in his vol. v, pp. 378–9 (1st edition).

[3] Messrs. Graves and Cronin recognize some six or seven versions of the National Gallery portrait, but apart from information supplied by the College they knew nothing of the Pembroke picture. It is not mentioned in Reynolds's *Diary*. It seems extraordinary that when Johnson has claimed the enthusiastic devotion of many biographers no one has given a complete and systematic account of his portraits, since Croker's list, valuable as it is, is not final and does not mention replicas. In Mr. Ingpen's illustrated edition of Boswell this indifference to exact iconography is carried so far that among portraits is included a print of a slim man carrying a cane, which is labelled 'Samuel Johnson, after an engraving by Loggan'—who died some dozen years before Johnson was born.

[4] Ingram, *Pembroke*, ii, p. 14 *n.*

resting on a pile of books, on the back of one of which is the signature and date . . . ES ROBERTS . . . 84. Pencil drawing on paper, carbon reproduction, oval, 7 × 5½ in.

The reproduction was presented by Frederick Barlow de Saumarez. The original drawing, made by James Roberts when Johnson was on his last visit to Dr. Adams, is now in the possession of Dr. Adams's descendant, Francis Adams Hyett, at Painswick House, Gloucestershire; Mr. Macleane, however, on page 212 of his smaller book on the College, describes the drawing as by Miss Adams.

On the back is the following: 'The artist having asked Miss Adams what he could do for her, she replied that she would like a sketch of Dr. Johnson, who consented to sit for the portrait. But added as a condition "In that case dearest Slim (her pet name) you must stand in front of me to make me look pleasant, for I am but a sour looking old man".'

Reproduced by Mr. Ingpen, p. 1069. It is there said to be from a painting. (*Common Room Parlour.*)

25 THE SAME

Joseph Nollekens.

Bust, marble, facing the spectator, short curly hair, clean-shaven face; eyes incised; bare neck, drapery over shoulders.

Given, says Dr. Ingram, by the father of the late Samuel Whitebread, Esq., M.P.

This bust was modelled in clay in 1777. Dr. Johnson considered the bust like him, but was displeased at the manner in which the head was loaded with hair, which the sculptor insisted upon as it made him look more like an ancient poet. At Nollekens's sale the first cast was purchased for Chantrey, who said 'I shall think it cheap at any price. It is in my opinion by far the finest head (Nollekens) ever produced'. The hair was modelled from that of George White, originally a pavior, who frequently sat to Sir Joshua Reynolds.[1] (*Library.*)

26 JOHN HENDERSON

William Palmer.

B. 1757; entered the College, 1781; B.A. 1786; one of Dr. Johnson's circle during his visit to Oxford in 1784; a precocious and eccentric scholar; d. 1788.

[1] See John Thomas Smith, *Nollekens and his Times*, ed. by W. Whitten, i. 46, 47, and ii. 13 *n.*

Three-quarters length, seated in profile to r., the head turned towards the spectator; fair hair falling to neck, clean-shaven youthful face; dark slate-coloured coat with black collar; black waistcoat open over frilled shirt; his r. hand, holding a pen, rests on his knee, his l. rests upon a closed volume, inscribed SCOTUS, which lies with writing materials on a desk to r.; bookcase in background. Canvas $35\frac{3}{4} \times 30$ in.

Painted for Hannah More, bequeathed by her to Joseph Cottle, and by him to the College, 1853.[1]

Engraved and published in 1792 by James Hogg, as painted at Hanham in Gloucestershire, near Bristol, where the father of the subject lived.

Oxford Exhibition of Historical Portraits, 1906, No. 113.

(*Common Room.*)

27 WILLIAM ADAMS

Copy after John Opie.

B. 1706; Scholar of Pembroke College, 1724; Fellow, 1727; D.D. 1756; Master, 1775; friend and host of Dr. Johnson; d. 1789.

Half length, facing the spectator; white bushy wig, clean-shaven face; black dress; his r. hand at his side; curtain background, bookcase to l. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

A copy from the picture in the possession of Mr. F. A. Hyett, a collateral descendant of the subject, of Painswick House, Gloucestershire.

Reproduced in Roger Ingpen's edition of Boswell's *Life of Johnson*, ii, p. 578. (*Hall.*)

28 WILLIAM SERGROVE

B. *c.* 1747; entered the College, 1762; M.A. 1769; D.D. 1789; Master, 1789; d. 1796.

Bust, three-quarters to l., the head in profile to l.; white wig, clean-shaven face; white neckcloth and bands; black gown and scarf over black clothes; dark grey background; perhaps a monogram containing a P to r. close to the wig. Crayon drawing on paper, oval, $9\frac{3}{8} \times 7\frac{3}{4}$ in.

On the back is written: '*Dominus illuminatio mea.* The Rev. William Sergrove B.D. 1785, afterwards D.D., Master of Pembroke College Oxford.'

[1] The portrait, says Mr. Macleane in 1897, 'was forgotten and put out of sight till a year ago, when Mr. George Wood, helped by an accident, identified it. . . . It represents Henderson aged twenty-five' (*History of Pembroke College*, p. 401 *n.*).

The portrait was restored in 1924 through the care of Dr. F. P. Barnard. (*Common Room Parlour.*)

29 WILLIAM NEWCOME

Hugh Douglas Hamilton.

B. 1729; entered Pembroke College, 1745; M.A. and Fellow of Hertford College, 1753; D.D. 1765; Bishop of Dromore, 1766, of Ossory, 1775, of Waterford and Lismore, 1779; Archbishop of Armagh, 1795; d. 1800.

Half length, seated in red chair three-quarters to r.; white bushy wig, clean-shaven face; bands; white rochet and black scarf; his r. hand holds a book bound in scarlet standing on a green-covered table before him, on which his elbow rests; warm grey background. Panel 29 × 24 in.

Painted in Dublin in 1798. Engraved by C. Knight in 1803, inscribed 'from the original picture presented by His Grace to the Master and Fellows of Pembroke College'.

Oxford Exhibition of Historical Portraits, 1906, No. 141.

(*The Lodgings.*)

30 JOHN MOORE

S. P. Hall after Romney.

B. 1730; Scholar of the College, 1745; Canon of Christ Church, 1763, and D.D.; Bishop of Bangor, 1575; Archbishop of Canterbury, 1783; d. 1805.

Three-quarters length, three-quarters to l. in red arm-chair; short white wig; bands; black chimere and scarf over rochet; his r. hand rests on his knee, the l. on arm of his chair; dark red curtain background, window to l.; inscribed AB^P MOORE 1783, and signed below to r. AFTER ROMNEY BY SYDNEY P. HALL 1913. Canvas 50 × 40 in.

A copy painted for a body of subscribers. The original at Lambeth was painted from sittings in 1788 to 1790. (*Hall.*)

31 CHARLES JAMES FOX

B. 1749; entered Hertford College, 1764; entered Parliament, 1768; statesman and orator; d. 1806.

Bust, slightly to r.; short grey wig curled over the ears, clean-shaven face; white stock; grey-blue coat, with high collar, buttoned; dark background. Canvas 21 × 16½ in., the corners cut off by the frame. (*The Lodgings.*)

32 JOHN VINICOMBE

John Opie.

B. 1760 (?); entered Pembroke College, 1778; B.A. 1782; B.D. 1799; Fellow, 1783–1803; d. 1808.

Bust, three-quarters to l.; powdered hair, clean-shaven face; white neckcloth and cravat; black coat; red curtain background, landscape through opening to l. Canvas 29 × 24½ in.

Bequeathed to the College by Sir Rose Price, Bart., 1834.

Oxford Exhibition of Historical Portraits, 1906, No. 149.

(*Common Room.*)

33 JOHN SMITH

Henry Howard.

B. 1744 (?); entered Pembroke College, 1761; B.A. 1765; D.D. and Master, 1796; Rector of Fairford, 1804; at one time a naval chaplain; d. 1809.

Three-quarters length, seated in profile to l.; bald head with fringe of white hair, clean-shaven face; square bands; black scarf and gown over black dress; his r. hand holds an eye-glass, his l. turns the pages of a volume lying with other books on red-covered table to l.; trees and sky background, red curtains to l. Canvas 49 × 39 in.

Posthumous portrait based upon a caricature by Robert Dighton. Painted for the College, 1811.

Oxford Exhibition of Historical Portraits, 1906, No. 156. (*Hall.*)

34 JOHN LEMPRIERE

B. *c.* 1765; entered Pembroke, 1786; M.A. 1792; D.D. 1803; Head Master of Abingdon Grammar School, and author of the *Bibliotheca Classica*; Vicar of Abingdon, 1800; Rector of Meeth, Devon; d. 1824.

Half length, facing the spectator, the head slightly bent to the l.; head bald, grey hair at sides, clean-shaven face; white stock and frilled shirt; black gown over black coat; his r. hand just visible before him; dark background. Canvas 29 × 24 in.

(*The Lodgings.*)

35 SIR THOMAS LE BRETON

Sir Thomas Lawrence.

B. 1763; entered Pembroke College, 1784; Fellow, 1784–90; B.A. 1787; Attorney-General, 1802; knighted, 1825; Bailli and President of the States of Jersey, 1826; d. 1838.

Three-quarters length, standing facing the spectator, the head

turned slightly to r.; grey hair and slight whiskers; white stock and cravat; black clothes; his l. hand hangs by his side, his r. holds an upright volume, inscribed RECORDS OF ISLE OF JERSEY on a table to l.; architectural and dark red curtain background, sea and sky through opening to l. Canvas 49 × 39 in.

Given to the College by Mrs. Wilson and Mrs. Thorne, granddaughters of the subject, 1882.

Engraved by C. Turner, 1827.

Oxford Exhibition of Historical Portraits, 1906, No. 188*.

(*Common Room.*)

36 DAVIES GILBERT

Richard Westmacott.

B. 1767; entered Pembroke College, 1785; High Sheriff of Cornwall, 1792; created D.C.L. 1832, when President of the Royal Society; d. 1839.

Bust, marble, facing the spectator; head bald, hair at the sides; clean-shaven face; drapery over bare neck; inscribed on the left side RICHARD WESTMACOTT JUN^R, WILTON PLACE LONDON; in front DAVIES GILBERT LLD., F.R.S.

Exhibited at the Royal Academy in 1833. (*Library.*)

37 GEORGE WILLIAM HALL

B. *c.* 1770; entered Pembroke College, 1788; Fellow and Tutor, 1795; D.D. and Master, 1809; Canon of Gloucester, 1810; d. 1843.

Half length, very slightly to r., seated in a blue chair; short grey hair, very thin on top of head; clean-shaven face, very slight whiskers; white stock, collar, and bands; scarlet and black D.D. robes over cassock, the silk scarf and sash faded from black to grey; his l. hand holds his cap, the elbow resting on the arm of his chair, the r. hand on lap; pale grey background. Canvas 33½ × 26 in. (*The Lodgings.*)

38 STUBBS WIGHTWICK

Albin R. Burt.

B. *c.* 1794; entered Trinity College, 1812; of Great Bloxwich, Co. Stafford, and Capel Court, Cheltenham; J.P. and D.L. for the counties of Stafford and Gloucester; d. 1858.

Whole length, seated, his legs crossed, in an arm-chair, the head turned three-quarters towards spectator; dark brown hair and bushy whiskers; white collar, stock; blue and white cravat; white shirt and cuffs; black tail coat, white waistcoat, buff strapped trousers; the r. elbow on arm of chair, the l. hand in

a white glove holds the other glove and his umbrella on his knee; beside him to r., but on his l. side, is a small table on which is his top hat; pale background; inscribed below to l. DRAWN BY A. BURT SOUTHAMPTON, 1833. Water-colour drawing on paper 11 × 9 in. (*Common Room Parlour.*)

39 THE SAME

Richard Dighton.

Whole length, in profile, walking to l.; tall hat; grey hair and bushy whiskers; white collar, dark stock; black cut-away coat; buff trousers, strapped under the boot; umbrella with a duck's head under his l. arm, upon which are both his hands; signed below to r. RICH^D DIGHTON, CHELTENHAM; pale background. Water-colour drawing on paper 11 × 9 in.

The armorial book-plate of the subject is attached to each portrait. (*Common Room Parlour.*)

40 CHARLES WIGHTWICK

Sir Martin A. Shee.

B. *c.* 1778; entered Pembroke, 1795; Fellow, 1803; B.D. 1822; Senior Bursar; d. 1861.

Half length, seated to l. in a red arm-chair, the head facing the spectator; grey hair and whiskers; white collar, stock, and bands; white shirt and cuffs; black gown over black clothes; his r. hand, holding ? magnifying glass, rests on papers lying on table to l., his l. on an upright book, the elbow on the arm of the chair; dark red curtain background. Canvas 35½ × 27½ in.

Engraved in mezzotint by Henry Cousins.

Perhaps the portrait exhibited at the Royal Academy in 1840 as the Rev. William Wightwick. (*Common Room.*)

41 FRANCIS JEUNE

William M. Tweedie.

B. 1806; Scholar of the College, 1822; Fellow, 1830; D.C.L. 1834; Master, 1844; Bishop of Peterborough, 1864; d. 1868.

Three-quarters length, standing slightly to r., the head turned three-quarters to r.; head rather bald, grey hair at sides, grey whiskers; white collar, stock, and bands; full dress D.C.L. robes and black silk scarf over black cassock; his r. hand holds his square cap before him, his l. by his side; carved stall to l., column behind to r. Canvas 54 × 40 in.

Engraved in mezzotint and published by Ryman in 1863.
Exhibited at the Victorian Exhibition at the New Gallery, 1891–2.
(*Hall.*)

42 ROBERT STEPHEN HAWKER

W. Wright.

B. 1804; entered the College, 1823; M.A. from Magdalen Hall, 1836; Vicar of Morwenstowe; d. 1875.

Bust, seated slightly to r.; fair curly hair, slight whiskers; white collar; black stock; Scholar's gown, half off the r. shoulder, over light coat; college cap to r.; signed below to r. W. WRIGHT DELIN. 1825.

Pencil and water-colour drawing on paper $6\frac{1}{2} \times 5\frac{1}{2}$ in.
(*Common Room Parlour.*)

43 GEORGE ROLLESTON

W. E. Miller.

B. 1829; Scholar of the College, 1846; Fellow, 1851; D.M. 1857; Linacre Professor of Anatomy and Physiology, 1860; F.R.S. 1862; Fellow of Merton, 1872; d. 1881.

Bust, vignetted, facing the spectator, the head turned three-quarters to r.; curly hair, clean-shaven face; white turned-down collar, dark tie, and dark coat and waistcoat; signed and dated below to l. W. E. MILLER 1877. Chalk and pencil drawing, tinted with red and heightened with white on tinted paper, 24 × 18 in.

Given to the College by Professor Goldwin Smith, who wrote the Latin lines beneath the portrait.

A similar portrait is in Merton College. (*Common Room Parlour.*)

44 HENRY WILLIAM CHANDLER

Sydney P. Hall.

B. 1828; Scholar of the College, 1851; Fellow, 1853; Waynflete Professor of Metaphysics, 1867; d. 1889.

Half length, seated to l. behind a table, the head turned three-quarters to r.; dark hair brushed across the head, dark whiskers; turned-down white collar, black bow-tie; white shirt; black coat and waistcoat; both hands on the large bowl of a pipe, which rests on the table; he is reading a volume of Aristotle propped up against two other books lettered ARISTOTELIS' OPERA; book-shelves background. Black and white drawing on paper, 17 × 13 in.

Given by the artist. (*Common Room Parlour.*)

45 THE SAME, A SKIT AS DON QUIXOTE

S. P. Hall.

Small whole length, on horseback, in armour riding against a windmill; inscribed 'Don Ch . . . er on his old Hobby *Free Will* riding full tilt against Mill & Co.'. Pencil drawing on paper, $7\frac{5}{8} \times 12\frac{1}{2}$ in. (*Common Room Parlour.*)

46 EVAN EVANS

W. W. Ouless.

B. *c.* 1813; Scholar of Pembroke, 1832; Fellow, 1843; Master, 1864, and Canon of Gloucester; d. 1891.

Bust, three-quarters to r.; head bald, grey hair at sides and grey whiskers; white collar and bands; full dress D.D. robes and scarf over black cassock; dark background. Canvas 25 x 21 in.

Painted for a body of subscribers in 1883.

Exhibited at the Royal Academy, 1883. (*Common Room.*)

47 BARTHOLOMEW PRICE

Marmaduke C. W. Flower.

B. 1818; Scholar of Pembroke, 1837; Fellow, 1844; D.D. and Master, 1892; Sedleian Professor of Natural Philosophy, 1853; F.R.S., F.R.A.S.; d. 1898.

Three-quarters length, seated three-quarters to l., the head slightly bent, turned almost facing the spectator; grey hair and whiskers; white collar, bands, and cuffs; full dress D.D. robes and scarf over black cassock; the r. hand props his head, the elbow on table to l., on which are books and papers; the l. lies on his knee; bookcase and red curtain background; signed below to r. M. FLOWER. Canvas 48 x 38 in.

Painted in 1896.

Exhibited at the Royal Academy in 1898. (*Hall.*)

48 GEORGE WARRINGTON STEEVENS

W. T. Maud.

B. 1869; Scholar of Balliol, 1888; Fellow of Pembroke, 1893; journalist on the staff of the *Pall Mall* and *Daily Mail*; war correspondent in Egypt and in the Boer War; d. at Ladysmith, 1900.

Whole length, standing almost in profile to r.; pith helmet; short hair and moustache; wearing a pince-nez; flannel shirt with turned-down collar and turned-up sleeves; khaki riding breeches and leggings, spurs; sash; in background tent, piles of boxes,

and a native, seated; signed W. T. MAUD. Pencil drawing on paper, 10 × 8 in.

Pasted on the mount is a paper with the following: 'Sketch of G. W. Steevens late fellow of Pembroke, drawn from life at Omdurman by W.T. Maud war-artist of the *Graphic* and given by him to Sydney P. Hall who gave it to the college, Nov. 18. 1900.'

On the back is a short biography of the subject contributed to the *Daily Mail* by Lord Northcliffe, May 4, 1916.

(*Common Room Parlour.*)

49 DRUMMOND PERCY CHASE

W. R. Symonds.

B. 1820; entered Pembroke College, 1839; Scholar of Oriel, 1839; Fellow, 1842; last Principal of St. Mary Hall, 1848; D.D. 1880; d. 1902.

Half length, seated slightly to r.; head bald, grey hair at sides, and grey whiskers meeting beneath the chin; white collar and cuffs; full-dress D.D. robes and scarf over black cassock; the l. arm rests on the arm of his chair, the hand raised to his face; brown background; signed below to r. W. R. SYMONDS. Canvas 28½ × 24 in.

A replica reduced: the original, a three-quarters length, painted for members of St. Mary Hall, was exhibited at the Royal Academy, 1883. (*Common Room.*)

50 GEORGE BIRKBECK HILL

W. R. Symonds.

B. 1835; entered the College, 1855; B.C.L. 1866; D.C.L. 1871; Hon. Fellow, 1887; editor of Boswell's *Johnson*; d. 1903.

Bust, slightly to l., vignetted, the head facing the spectator; head bald, grey hair over the ears, moustache and beard; black braided D.C.L. gown over dark clothes; signed and dated below to r., W. R. SYMONDS 1895. Black and red chalk drawing on light brown paper, 24 × 19½ in.

Mentioned as hanging in its present place by Mr. Macleane in 1897.

(*Common Room Parlour.*)

51 SIR JOHN SCOTT

Ellen G. Hill.

B. 1841; entered the College, 1860; M.A. 1869; Vice-President of the International Court of Appeal in Egypt, 1876; Judge in the High Court of Bombay, 1882; K.C.M.G. 1894; D.C.L. 1898; d. 1904.

Bust, seated, facing the spectator, the head slightly to l.; dark hair, moustache and short beard; dark gown; his l. hand touches his cheek, the elbow resting on a book on table before him; on the table is another closed book, on the edges of which is the signature E. G. HILL 1883, another signature is on the back of the volume; panel-wall background. Black and white drawing on paper, $26\frac{1}{2} \times 21$ in.

Given to the College by the artist, sister-in-law of the subject.

(*Common Room Parlour.*)

52 JOHN MITCHINSON

Marmaduke C. W. Flower.

B. 1833; Scholar of the College, 1851; Fellow, 1855; D.C.L. 1864; Master, and Canon of Gloucester, 1899; Bishop of Barbados, 1873; Archdeacon of Leicester, 1886; d. 1918.

Three-quarters length, seated to l., his knees crossed; head bald, clean-shaven face; white collar and bands; full-dress D.C.L. gown over purple cassock; both hands on his lap, holding spectacles; warm grey background; signed below to r., M. FLOWER 1904. Canvas 49×39 in.

Exhibited at the Royal Academy, 1905. (*Hall.*)

53 THE SAME

Three-quarters length figure, as a child, standing facing the spectator; short dark hair; bare neck; open white collar falling over his shoulders; pale frock, with a band round the waist. On tinted paper, pencil with a dash of water-colour, 9×6 in.

(*Common Room Parlour.*)

54 THE SAME

Whole length, as a chorister, standing before a pillar in a cloister or by the wall of a big church; short dark hair; youthful face; white collar, blue tie; white surplice; brown trousers and black boots; both hands hold a prayer book; pale architectural background. Water colour on paper, $23\frac{3}{4} \times 14$ in.

(*Common Room Parlour.*)

55 GEORGE WOOD

Marmaduke C. W. Flower.

B. 1850; Scholar of Trinity College, 1870; Fellow of Pembroke College, 1875; Bursar, 1894; Librarian; d. 1924.

Bust slightly to l.; brown hair touched with grey, and moustache; white collar, black tie; dark clothes; dark background. Canvas $10\frac{1}{4} \times 8\frac{1}{2}$ in. (*Common Room.*)

XIX

PORTRAITS IN WORCESTER COLLEGE

I WILLIAM STOCKE?

B. *c.* 1524; Fellow of Brasenose College, 1547, and then Foundation Fellow of St. John's; First Principal of Gloucester Hall in 1560; President of St. John's, 1563–4; returned as Principal to Gloucester Hall, 1564, and remained until 1574;[1] in earlier life a strong papist, but later received preferment; held nine livings, and two canonries—of Wells, 1560, and Brecon, 1568; d. *c.* 1607.

Bust, slightly to l.; black cap; light reddish hair, moustache and long beard; a noticeable wart on his l. cheek; narrow lace-edged ruff; black dress; dark green background; inscribed AÑO DN̄I 1566 AETATIS 42 PRO MEMORIA ET NON PRO VANA GLORIA. Panel $9\frac{1}{2} \times 10$ in.

This finely-painted head has been named William Stocke, whose presumed date of birth agrees with the date and age inscribed on the panel. There is no other evidence for the identification, and the character of the face and the words of the inscription do not appear in any special way to harmonize with the facts of Stocke's career as we know them. On the other hand no person connected with Gloucester Hall seems to have better claims.

John Bettes has been suggested as possibly the painter of this portrait. He, or some member of his family, was employed by St. John's College to paint a posthumous portrait of the Founder, but not till 1580–1.[2]

The portrait, which has at some time been cut down at top and bottom, was perhaps the work of a miniature painter.[3] The lettering in its present form does not appear to be contemporary.

[1] Wood says (*Fasti*, i. 158) he left Gloucester Hall of his own accord, held several benefices which he changed for others—such was the rambling of his mind—and died in a mean condition (yet always in animo Catholicus) about 1607.

[2] Mentioned in the College accounts.

[3] *Burlington Magazine*, v, p. 213.

Royal Academy Exhibition of Old Masters, 1902, No. 168.[1]
Oxford Exhibition of Historical Portraits, 1904, No. 94*.

(*Common Room.*)

2 WILLIAM CAMDEN

B. 1551; admitted B.A. from Christ Church; published his *Britannia*, 1586; Clarencieux King of Arms, 1597; founder of the Chair of Ancient History, 1622; d. 1623.

Three-quarters length, seated to l. in a red arm-chair; black skull-cap; white hair, moustache and short pointed beard; white manifold lace-edged ruff and plain cuffs; black dress with black gown; his r. hand holds a closed vellum-bound book standing upright on his knee, his l. rests on a volume of his *Britannia* lying on a table before him, open at pages 446 and 447, headed respectively *Trinobantes* and *Essex*[2]; dark background, shield of arms above to l.; inscribed PONDERE NON NUMERO AETATIS 72, 1622. Canvas 43 × 32 in.

No doubt the portrait given by the subject to Degory Whear (1573–1647), the first Camden Professor, and Principal of Gloucester Hall. Whear's letter acknowledging the gift and dated March 12, 1622, is quoted by Mr. W. R. Barker.[3]

Oxford Exhibition of Historical Portraits, 1904, No. 125*.

(*Provost's Dining-room.*)

3 RALPH LORD HOPTON[4]

B. 1598; royalist General; d. 1652.

Bust, facing the spectator; head bald with white hair at sides; white moustache and short pointed beard; wide white collar; black dress; warm greyish background. Canvas $20\frac{3}{4} \times 16\frac{1}{2}$ in.

Given to the College by T. W. Jackson, Fellow; d. 1914.

4 INIGO JONES

Attributed to Rysbrack.[5]

B. 1573; great Architect; a collection of his drawings was bequeathed to the College by Dr. George Clarke, 1736; d. 1652.

Bust, based on the portrait by Van Dyck, facing the spectator, the head turned to l. and looking upwards, eyebrows raised; cap

[1] Where it was ascribed to Holbein.
[2] The volume is a copy of the first English edition translated by Philemon Holland in 1610.
[3] See C. H. Daniel and W. R. Barker, *Worcester College*, p. 224.
[4] Presumably identified through engravings by the late T. W. Jackson. Lord Hopton was painted by VanDyke.
[5] At the suggestion of Mrs. Esdaile.

over long hair over shoulders; moustache and short beard; the mouth a little open; buttoned coat with wide square collar turned over it. Plaster. (*Library Staircase.*)

5 UNKNOWN MAN

Half length, slightly to r.; brown hair falling to neck and cut across his forehead under a flat skull-cap; grey moustache and short grey-brown tuft on his chin; wide white collar tied with two tassels, a third tassel appearing lower down through an opening of his dress; small cuffs; black gown over black dress; his r. hand holds a small book, his forefinger between the leaves; warm grey background; inscribed SOBRIÊ · JUSTÊ · PIÊ · AETATIS SUAE 72 1668 FEB. Canvas 29 × 23½ in.

This portrait cannot represent Dr. Byrom Eaton, under whose name it was catalogued in 1905. He was born about 1614 and died in 1703, while the subject of this canvas, according to the contemporary inscription on it, was born about 1596, and we have no warrant for supposing that Dr. Eaton lived to the age of 107.

No Principal of Gloucester Hall can here be satisfactorily identified, and the Cataloguer can only conjecture that the portrait reached the College with the effects of a Principal and has remained there by accident. Benjamin Woodroffe, who played a large part in reviving the Hall at the end of the seventeenth century, was an Oxford resident with a house in Broad Street. It is possible that the picture depicts his father, Timothy Woodroffe, who entered Balliol in 1611 at the age of 17. He held various benefices, was a preacher in Hereford Cathedral, and died in 1677. He was a notable person, and the words of praise inscribed on the canvas would seem not inappropriate to his character. The age recorded likewise accords quite sufficiently with the age of Timothy Woodroffe calculated from his age at matriculation.

Oxford Exhibition of Historical Portraits, 1905, No. 202.

(*Provost's Lodgings.*)

6 BENJAMIN WOODROFFE

B. 1638; Student of Christ Church, 1656; M.A. 1662; Chaplain to James II and Charles II; F.R.S. 1668; Canon and D.D. 1672; nominated Dean, 1688; Principal of Gloucester Hall, 1692; promoted a scheme for establishing a college for Greek students; d. 1711.

Bust, three-quarters to l., looking at the spectator; black skull-cap; dark hair falling to neck, clean-shaven face; bands; black gown over black dress; dark background. Canvas 29 × 24 in.

The identity of this portrait has been questioned because an engraving *ad vivum* by Robert White of Benjamin Woodroffe does not much resemble it. But the engraving which was made as a frontispiece to Woodroffe's book *Examinis Examinantis Examen*, published in 1700, shows an old face where the contours are changed through loss of teeth. Allowing for this, and for the difference in age, a comparison of the two heads reveals likeness enough to warrant the identification: especially as the appearance, age, and dress of No. 6 fits with no other person associated with Gloucester Hall.

Oxford Exhibition of Historical Portraits, 1905, No. 219.

(*Provost's Lodgings.*)

7 SIR THOMAS COOKES

B. *c.* 1649; of Norgrove in Worcestershire; entered Pembroke College, 1667; succeeded his father as second baronet about 1672; Sheriff of Worcester, 1695; at the suggestion of Bishop Lloyd bequeathed £10,000 to re-found Worcester College upon Gloucester Hall; d. 1701.

Whole length, standing slightly to r., on a stone floor; long dark periwig falling forward over shoulders; clean-shaven face; lace cravat; very long dove-coloured coat or gown, reaching below the knees, with short sleeves, showing the full white sleeves of his shirt below the elbow; white stockings and black shoes; golden-brown drapery over his shoulders; his l. arm leans on a stone pedestal, the hand holding his drapery; the r. hand on his hip, knuckles downwards; pale red-covered table to l.; architectural background, opening to r., with view of trees and sky. Canvas *c.* 96 × 50 in. (*Hall.*)

8 THE SAME

Whole length, standing three-quarters to l.; long brown hair hanging to shoulders; youthful clean-shaven face; white cravat; yellow and gold embroidered coat, knee breeches, white stockings, and buff shoes; lavender cloak; belt and sword; his l. hand holding a paper rests on the hilt of his sword, his right foot is advanced to the lowest step of a pedestal to the l. of the picture on which is a bust of King Alfred, the r. hand is raised as

though in surprise; architectural background with view of landscape; a large tree with leafy boughs overhangs the bust, which is inscribed AELFREDUS M . . . Canvas, very large, about 96 × 72 in.

Presented by Samuel Wanley, D.D., who entered the College in 1725 and became Fellow in 1737 and D.D. in 1752.

By special resolution, recorded in the College Register, this picture was sent to R. E. Pine of Bath to copy.

A confused story is told by the Tourist of 1785,[1] who declares that Mr. Pine 'returned them a picture totally unlike the original picture being tall and thin,[2] this rather short round & fat, under it the following inscription[3] . . . R. E. Pine in Bath 1774: wh. l. in a purple dress, hair like a wig, sword & hat in his left hand, standing surprised at the Bust of Alfred, a most shocking performance'.

It is difficult to say from this description, which tallies very sufficiently with the picture we now see, whether Pine's copy remains or not in the possession of the College. If the work before us is Pine's, it is to be supposed that Dr. Wanley recalled his gift. The motive of the composition is perhaps the sight of Alfred, the supposed founder of the University, inspiring Thomas Cookes to follow his example and found Worcester College.

(*Library Staircase.*)

9 BYROM EATON

B. 1613; M.A. and Fellow of Brasenose, 1641; D.D. 1660; Archdeacon of Stow, 1677, of Leicester, 1683; Principal of Gloucester Hall, 1662–92; d. 1703.

Bust, three-quarters to r.; dark grey periwig falling over shoulders; clean-shaven face; black cassock, gown, and scarf; warm grey background; painted in an oval spandrel. Canvas 29 × 24½ in.

Portraits of Byrom Eaton and his daughter were given to the College in 1739 by Mrs. Mary Moulden, housekeeper to Mrs. Eaton. An unquestioned picture of Miss Eaton hangs in the Hall, and No. 9 may well be a companion portrait. The name of Byrom Eaton has of recent years, however, been attached to a portrait on which a date and the age of the sitter are recorded. These are incompatible with the facts of Dr. Eaton's life, and the identification must be rejected. Dean Burgon[4] states that

[1] MS. Bodl. Top. Oxon. C. 33.
[2] Presumably the subject.
[3] As now, except for a slip of Wesley for Wanley.
[4] *Arms of the Colleges of Oxford.*

a portrait of Eaton was in the Hall in his day, 1855, which appears to have been the canvas now so catalogued.

Oxford Exhibition of Historical Portraits, 1906, No. 112, as an 'Unknown Man'. (*Hall.*)

10 ELIZABETH LADY HOLFORD

B. *c.* 1650; Elizabeth Lewis, the daughter of a coachman[1] at Stanton St. John, Oxfordshire; married first, Henry Harbin, merchant, of the parish of All Hallows, Steyning, who died 1701; secondly, as his second wife,[2] William Holford or Halford, of Welham, co. Leicester, who was created a baronet in 1706 and died 1709. She was a benefactress to Christ Church, Pembroke College, Hart Hall, and Worcester College; d. 1720.[3]

Three-quarters length, facing the spectator; dark hair hanging over her shoulders; pearl necklace, ornaments, and ear-rings; pale grey low-cut dress trimmed with lace; white lace chemisette and under sleeves; dark gauze scarf round her bodice; blue drapery over her right shoulder held on her lap by her l. hand; her r. elbow rests on the arm of the couch, her hand supporting her head; dark amber curtain across the background, large urn with plant, opening with balustrade, and view of sky to r. Canvas 39 × 49 in. (*Hall.*)

11 SARAH EATON

Daughter of Byrom Eaton and Sarah his wife; one of his three heiresses, but not mentioned by name in her father's will;[4] benefactress to the College; d. 1731.

Bust, slightly to r., head slightly to l.; dark brown hair, a lock falling on her r. shoulder; yellow and green shot silk low-necked short-sleeved dress; white chemisette showing in front; red drapery round her shoulders which she holds in place with her r. arm; warm grey background. Canvas 30 × 25 in.

Given to the College by Mrs. Mary Moulden, housekeeper to the subject, in 1739, together with a portrait of her father, Dr. Byrom Eaton,[5] No. 9. (*Hall.*)

[1] According to Hearne, *Collections*, vii, p. 189.

[2] Sir William's first wife had been Frances, daughter of James, third Earl of Salisbury, by Margaret, daughter of John, eighth Earl of Rutland.

[3] G. E. C., *Complete Baronetage*, iv. The will is dated 1717. The pose exhibits an amusing resemblance to pictures of Barbara, Duchess of Cleveland. The portrait was presumably painted in the lifetime of the lady's first husband. Hearne says her beauty was much decayed before her second marriage.

[4] One daughter, Esther, received a bequest of all her father's French books.

[5] Gutch's note in *Colleges and Halls.*

12 THE SAME

Bust, facing the spectator; brown hair, with curled lock falling forward over her l. shoulder; light blue low-necked dress showing white triangular chemisette; plain background, dark to l., light grey to r. Canvas 11 × 8 in.

Apparently an adaptation of the portrait in the Hall.

(*Common Room.*)

13 RICHARD BLECHENDEN

Thomas Gibson.

B. 1668 (?); entered St. John's College, 1685; D.C.L. 1696; Canon of Rochester, 1710, of Gloucester, 1711; Principal of Gloucester Hall, 1713–14; First Provost of Worcester, 1714; d. 1735.

Bust, slightly to r.; white wig falling to neck, clean-shaven face; bands; black gown, cassock, and scarf; warm grey background; painted in an oval spandrel. Canvas 29½ × 24 in.

Inscribed on the back with the name of the subject and PAINTED BY T. GIBSON 1728.

Bequeathed by Dr. George Clarke in 1736.[1]

Oxford Exhibition of Historical Portraits, 1906, No. 38.

(*Provost's Lodgings.*)

14 GEORGE CLARKE

B. 1661; Fellow of All Souls College, 1680; Burgess for the University, 1685; Secretary at War, 1692; munificent benefactor to All Souls, Worcester, and Queen's Colleges; D.C.L. 1708; d. Oct. 1736.

Bust, slightly to r., the head turned slightly to l., long grey wig, clean-shaven face; long plain white cravat; brown velvet coat. Miniature set in gold, the back inscribed, 'Hanc sui ipsius pictorā testamento reliquit Geo: Clarke ar: Joh: Michel amico coevali mdccxxxvi'. Enamel 2 × 1⅝ in.

Probably the 'small picture in enamel of Dr. Clarke' given to the College by Dr. Robert Shippen, Principal of Brasenose College, July 19, 1739.[2] (*Provost's Lodgings.*)

[1] See printed copy of Dr. Clarke's will, Codicil 2, Bodleian Library (Gough, Oxf. 60). In his will, preserved in the University Archives, Dr. Blechenden says: 'I beg of my dear friend Dr. Clarke of All Souls that he would accept my poor little vessel of gold in token of an indelible gratitude and respect.'

[2] *Colleges and Halls*, 633. Gutch is very precise in giving the date of this gift.

15 THE SAME

Bust, slightly to r., the head turned slightly to l.; brown periwig falling over shoulders, clean-shaven face; large white cravat; golden-brown drapery; warm brown background. Canvas 29 × 24 in. (oval).

This is no doubt the portrait bequeathed to the Provost by Thomas Rowney in 1736, to be hung in his Lodgings.

Oxford Exhibition of Historical Portraits, 1906, No. 37.

(*Provost's Lodgings.*)

16 THE SAME

Attributed to Sir G. Kneller.

Three-quarters length, standing slightly to r., the head turned slightly to l.; grey periwig falling over shoulders, clean-shaven face; white cravat and white wrist bands, golden-brown velvet coat and waistcoat; his l. hand on his hip, his r. rests beside a letter inscribed with his name, on a table to l.; architectural and green curtain background. Canvas 49 × 39½ in.

Probably the picture which hung till recently in the Library.

Oxford Exhibition of Historical Portraits, 1906, No. 36. (*Hall.*)

17 THE SAME

Bust, three-quarters to r., the head turned facing the spectator; long grey periwig falling over his shoulders, clean-shaven face; long white cravat; grey velvet coat open over waistcoat; painted in an oval spandrel. Canvas 30 × 25 in. (*Hall.*)

18 WILLIAM GOWER

Attributed to Thomas Gainsborough.

B. 1702 (?); entered Worcester College, 1715; B.A. 1719; Provost, 1736; D.D. 1739; d. 1777.

Bust, three-quarters to l., the head turned towards the spectator; white wig falling to neck, clean-shaven face; bands; black gown and cassock; reddish background. Canvas 29½ × 24 in.

Oxford Exhibition of Historical Portraits, 1906, No. 89.

(*Provost's Lodgings.*)

But it is a strange one since Michel, to whom Clarke bequeathed it, died on Sept. 5 of this same year, 1739. Perhaps Michel sent it before his death by the hand of Dr. Shippen to its destined place.

19 WILLIAM SHEFFIELD

B. *c.* 1732; educated at Worcester College; Keeper of the Ashmolean Museum, 1772; Provost of Worcester, 1777; D.D. 1778; d. 1795.

Bust, three-quarters to r., thick brown hair brushed in a peak off the forehead, perhaps touched with powder, clean-shaven face; deep square bands; black gown, perhaps a cassock; warm grey background; painted in an oval spandrel. Canvas 30 × 25 in.

The portrait is given this name in the College History by Dr. Daniel and W. R. Barker. (*Hall.*)

20 WILLIAM PITT

Joseph Nollekens.

B. 1759; great statesman; d. 1806.

Bust, marble, facing the spectator, the head turned to l.; short hair brushed backwards, clean-shaven face; classical drapery round base of neck; eyes incised.

Edward Malone writing on July 7, 1806, says 'Nollekens has been prevailed upon to make a bust of Mr Pitt, & with the aid of a mask taken from his face after death & a portrait by Hoppner painted the summer before he died, he has hit off a most exact likeness, & has commissions from Pitt's friends for near twenty marble busts of him. This last no doubt will be the model for his Cambridge statue, and for his monument in Westminster Abbey.' Malone MSS. 26, p. 86.

Similar busts by Nollekens dated 1808 and 1811 are in the National Portrait Gallery and in University College. A somewhat similar account is given by J. T. Smith,[1] who says at least seventy-four marble busts were sold and over six hundred casts; the prices being 120 and 6 guineas respectively. (*Library.*)

21 ANTHONY COOPER

Common Room servant of the early nineteenth century.

Bust, three-quarters to r., as an old man; grey hair, clean-shaven face; white stock and cravat; green coat with high collar; pale buff waistcoat; light greyish-brown background. Canvas 29½ × 24½ in.

On a label on the back is written 'Mr Anthony Cooper. Painted 1816'. (*Common Room.*)

[1] J. T. Smith, *Nollekens and his Times*, ed. by W. Whitten, 1920, i, p. 371.

22 WHITTINGTON LANDON

B. 1758; entered Worcester College, 1775; Fellow, 1782; D.D. 1795; Provost, and Keeper of the Archives of the University, 1796; Canon of Norwich, 1811; Dean of Exeter, 1813; d. 1838.

Three-quarters length, seated in a dark red arm-chair, facing the spectator, the head turned three-quarters to l.; grey hair, clean-shaven face; white neckcloth; bands; black gown, scarf, and cassock; his r. hand on his lap, his l. holds his college cap on its edge on his knee; dark background. Canvas *c.* 55 × 43 in.

A portrait resembling this, but with varying details, was engraved in mezzotint by Henry Cousins and published by Rymans, Oxford, 1839. It was painted by J. Bridges, and may be a version made for Exeter. Both John and James Bridges lived in Oxford when they began to exhibit at the Royal Academy. (*Hall.*)

23 THOMAS DE QUINCEY

Sir J. Steell.

B. 1785; matriculated at Worcester College, 1803; resident in College, 1804; on the books till 1816; man of letters; d. 1859.

Bust, marble, facing the spectator; thick hair, slight whiskers; loose drapery over bare neck; inscribed at the back THOMAS DE QUINCEY SIR JOHN STEELL R. S.A. SCULP^t EDIN. 1882. GIVEN BY MR. FINDLAY OF EDINBURGH.

Copy of the bust in the National Portrait Gallery of Edinburgh by the same sculptor, dated 1875, which was bequeathed by J. R. Findlay, Esq., 1898. This is stated to have been executed from a death mask and other authentic material;[1] it was exhibited in the Royal Academy in 1876. (*Hall.*)

24 JOSEPH PRESTON

B. *c.* 1783; said to have been College servant to Thomas de Quincey, and afterwards to the Senior Common Room till 1865.

Bust, slightly to r., seated in a red arm-chair; white hair and whiskers; black stock and neck tie; white shirt; black coat and waistcoat; greenish background. Water-colour on paper, $8\frac{1}{2} \times 6\frac{1}{2}$ in.

Inscribed at the back: 'Joseph Preston aetat 74, 50 years Common Room servant, presented to the Common Room July 1857 by W. H. Griffiths MA.' (*Guest Chamber, above Common Room.*)

[1] *Catalogue of the Scottish National Portrait Gallery*, by J. A. Caw, p. 67.

THOMAS SECKER by SIR JOSHUA REYNOLDS

St. Edmund Hall *No. 5*

RICHARD LINCH COTTON by SIR WILLIAM BOXALL

Worcester College *No. 27*

I 264

25 JOHN HARDING

J. Bridges.

B. 1805; entered Worcester College, 1823; B.A. 1826; M.A. 1829; D.D. and Bishop of Bombay, 1851; d. 1874.

Three-quarters length, seated in a red arm-chair slightly to r.; dark hair, slight whiskers; white stock and bands; black chimere over rochet with black wristbands; his r. hand holds his college cap on his knees, his l. rests on the arm of his chair; red curtain and architectural background, opening to r. showing landscape with palm tree, the sea and islands; signed and dated below to l., J. BRIDGES 1851. Canvas 56 × 43½ in.

(*Hall Balcony.*)

26 HENRY KINGSLEY [1]

B. 1830; educated at Worcester College, 1850–3; novelist and journalist; d. 1876.

As a child: three-quarters length, standing, facing the spectator, behind the stone balustrade of a terrace; short fair hair; low-necked blue frock with short sleeves; his r. hand at his breast, his l. strokes the ear of a brown and white spaniel seated before him; trees and part of a column slightly indicated in the background; signed with initials I. I. 1834. Water-colour drawing on paper, 8¾ × 6¾ in.

On a label on the back is written, 'Henry Kingsley Commoner 1850'.

(*Bursary.*)

27 RICHARD LINCH COTTON

(PLATE XX.) *Sir W. Boxall.*

B. 1794; entered Worcester College, 1811; Scholar, 1815; Fellow, 1816; D.D. and Provost, 1839; Vice-Chancellor, 1852; d. 1880.

Three-quarters, seated facing the spectator, the head turned three-quarters to l.; dark hair, clean-shaven face; white collar, stock, and bands; black and scarlet D.D. robes and silk scarf; his l. hand holds the edge of his cap, which, cornerwise, rests on his knee; his r. closed, lies on a large open book, which is seen with others on a brownish covered table to l.; dark background. Canvas *c.* 55 × 43 in.

Engraved by S. Bellin and published by Wyatt, 115 High Street, Oxford, in 1858.

(*Hall.*)

[1] Perhaps by Miss Julia Jacques, painter of miniatures about 1830–6.

28 HENRY OCTAVIUS COXE

R. A. J. Tyrwhitt.

B. 1811; educated at Worcester College; Bodleian Librarian, 1860–81; Rector of Wytham; a distinguished palaeographer; d. 1881.

Bust, vignetted, three-quarters to r.; longish grey hair, whiskers, very bushy prominent eyebrows; white collar and white tie; gown over coat. Pencil drawing on paper, oval, $8\frac{3}{4} \times 6\frac{1}{4}$ in.

Inscribed across the bottom 'Yes Mr Simonides'. (*Bursary.*)

29 THE SAME

R. A. J. Tyrwhitt.

Bust, vignetted, in profile to r.; grey hair and whiskers, bushy eyebrows. Pencil drawing on paper, oval, $8\frac{3}{4} \times 6\frac{1}{4}$ in.

Both drawings done at the same time, probably 1853.

Constantine Simonides was a forger of manuscripts, who visited Oxford in September 1853 [1] to try to sell some of his forgeries to the Bodleian Library. Mr. Coxe at once detected the frauds which were mingled with genuine examples, and Mr. Simonides disappeared. (*Bursary.*)

30 RICHARD GRESWELL

J. Bridges.

B. *c.* 1801; Scholar of Worcester College, 1818; Fellow, 1824; Tutor, Dean, and Bursar, 1826; B.D. 1836; d. 1881.

Bust, facing the spectator, the head turned very slightly to l.; head slightly bald, brown hair tinged with grey; black gown over dark clothes; very dark-red background; signed with a monogram ℬ and dated 1837 to l., about the middle of the canvas. Canvas $29\frac{1}{2} \times 24\frac{1}{4}$ in.

Presented to the College by the Misses Greswell.

(*Common Room.*)

31 HIBBERT BINNEY

B. *c.* 1820; Scholar of the College, 1838; Fellow, 1847; Tutor, Dean, and Bursar, 1848; Bishop of Nova Scotia and D.D. 1851; d. 1887.

Three-quarters length, standing three-quarters to l.; dark hair and

[1] See Macray's *Annals of the Bodleian*, pp. 358–9.

whiskers; white stock and bands; black chimere and scarf over rochet with black wristbands; his r. hand holds his college cap at his waist, his l. a blue-covered book; architectural background, opening to l. with a view of a lake and snow-covered mountains. Canvas $55\frac{1}{2} \times 43\frac{1}{4}$ in. (*Hall Balcony.*)

32 JAMES E. THOROLD ROGERS

Margaret Fletcher.

B. *c.* 1824; matriculated at Magdalen Hall, 1843; Drummond Professor of Political Economy, 1862 and 1888; M.P. for Southwark, 1880; d. 1890.

Bust, three-quarters to r.; white hair, white moustache, and short pointed beard; M.A. gown and hood over black clothes, white shirt and black bow-tie; plain, dark reddish-brown background; signed and dated below to r., M. FLETCHER 1891. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in. (*Hall Balcony.*)

33 JAMES HANNAY

Cyrus Johnson.

B. *c.* 1813; entered Worcester College, 1831; Fellow, 1837, Dean and Bursar; d. 1892.

Bust, facing the spectator; dark hair, reddish beard turning grey; white tie and shirt; gown over dress clothes; watch-chain; warm dark grey background; signed and dated to r. near the shoulder, CYRUS JOHNSON 1878. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in. (*Hall Balcony.*)

34 WILLIAM INGE

W. D. Adams.

B. 1829; Scholar of Worcester College, 1849; Fellow, 1854; Provost, 1881; D.D. 1892; d. 1903.

Three-quarters length, seated almost in profile to r.; black hair, thick moustache and beard; full dress, D.D. robes; both arms on the arms of his chair, the hands on his knees; background, the wall of a room, part of a convex mirror to l.; opening to further room to r. showing bookshelves and a statuette; signed below to l., W. D. ADAMS '04. Canvas *c.* 44×34 in.

Posthumous portrait based on a photograph and another portrait. (*Hall.*)

35 GEORGE CHARLES BELL

Henry William Banks Davis.

B. 1832; Scholar of Worcester College, 1852; Fellow, 1857; Head Master of Christ's Hospital, 1868, of Marlborough College, 1876; Hon. Fellow of Worcester; d. 1913.

Medallion, bronze, head in profile to l.; longish hair, long thick beard and moustache; signed H. W. B. D. 1880; oval 17 × 14½ in.

Exhibited at the Royal Academy, 1892. (*Common Room.*)

36 THOMAS WATSON JACKSON

J. J. Shannon.

B. 1839; Exhibitioner of Balliol College, 1859; Fellow of Worcester, 1864; Tutor and Dean; Vice-Provost, 1877; d. 1914.

Bust, three-quarters to r., the head turned facing the spectator; grey hair and slight whiskers; turned down white collar, black tie, white shirt and cuffs; black coat; M.A. gown; watch-chain; his r. hand holds a drawing before him; signed and dated below to l., J. J. SHANNON 1904. Canvas 30 × 25 in.

(*Hall.*)

37 CHARLES HENRY OLIVE DANIEL

C. W. Furse.

B. 1836; Scholar of Worcester College, 1854; Fellow, 1863; Provost, 1903; fine amateur printer; D.D.; d. 1919.

Three-quarters length, standing slightly to r., the head facing the spectator; white hair, moustache and beard; black cassock, out of the right hand pocket of which hangs his handkerchief; both hands in the belt; black and scarlet D.D. robes hang over the arm of a chair to r., beyond which appears a printing press; background dark brown to l., light grey to r. Canvas 50 × 40 in. (unfinished).

Painted in 1905. (*Hall.*)

38 THE SAME

William Rothenstein.

Half length, almost in profile to r.; longish hair, moustache and big beard; coat indicated; signed in initials above to r., W. R. '96, inscribed below 'to the Fellows of Worcester Coll. William Rothenstein Sept. 1919'. Pencil drawing, 14½ × 10½ in.

Made for *Oxford Characters* published by John Lane in 1896.

(*Old Bursary.*)

39 FRANCIS JOHN LYS

Henry Lamb.

B. 1863; Scholar of the College, 1882; M.A. 1889; Fellow, Tutor, and Bursar; Provost, 1919.

Three-quarters length, seated slightly to l. in a high-backed black and red chair; the knees crossed, leaning a little forward looking at the spectator; smooth grey hair, and very small moustache; white collar, tie, and shirt; dark grey clothes; gold watch-chain; both hands together on his knees; dark purple curtain background. Canvas $43\frac{1}{4} \times 30\frac{1}{2}$ in.

Painted for the college in 1923. (*Hall.*)

XX

PORTRAITS IN HERTFORD COLLEGE

1 WILLIAM TYNDALE

PLATE XXI.)

B.*c.* 1492; M.A. of Magdalen Hall, 1515; early reformer, translator of the *New Testament* and the *Pentateuch*; died at the stake at Vilvorde, 1536.

Half length, facing the spectator; black cap; grey hair, moustache, and short beard; small ruff and wrist ruffles; black dress; his r. hand points to a closed book standing on a table before him supported slanting by his l. wrist; under his r. hand lies a parchment scroll inscribed: HAC UT LUCE TUAS DISPERGAM ROMA TENEBRAS : SPONTE EX TORRIS ERO SPONTE SACRIFICIUM; the bottom of the picture is filled with an inscription on a white ground: REFERT HAEC TABELLA QUOD SOLUM POTUIT ARS GUILHELMI TYNDALL HUIUS OLIM AULAE ALUMNI, SIMUL ET ORNAMENTI, QUI POST FAELICES PURIORIS THEOLOGIAE PRIMITIAS HIC DEPOSITAS ANTVEPIAE IN NOVO TESTAMENTO NEC NON PENTATEUCHO IN VERNACULAM TRANSFERENDO OPERAM NAVAVIT, ANGLIS SUIS EO USQ. SALUTIFERAM, UT INDE NON IMMERITO ANGLIAE APOSTOLUS AUDIRET MARTYRIO WILFORDAE PROPE BRUXELLAS CORONATUS A° 1536, VIR SI VEL ADVERSARIO (PROCURATORI NEMPE IMPERATORIS GENERALI) CREDAMUS PERDOCTUS PIUS ET BONUS. Dark background, inscribed: GULIELMUS TINDALUS MARTYR OLIM EX AULA MAGD. Canvas $41 \times 30\frac{1}{2}$ in.

A similar picture, but on panel, is in the possession of the British and Foreign Bible Society. See note at the end of this section.

A portrait of Tyndale was given to Magdalen Hall by Dr. Henry Wilkinson, Principal, the Founder of the Library, in 1656. It was hanging there when Wood composed the Latin edition of his History, which is dated 1674. The inscription then ran 'Refert haec Tabella (quod solum potuit ars) Gulielmi Tindall effigiem, hujus olim Aulae Alumni simul & ornamenti, qui post fælices purioris Theologiae primitias hic depositas, Antwerpiae in Novo Testamento, necnon Pentateucho in vernaculam transferendo operam navavit, Anglis suis eo usque salutiferam, ut inde

REFERT HÆC TABELLA QVOD SOLVM POTVIT ARS GVILHELMI TYNDAIL, HVIVS OLIM AVLÆ ALVMNI, SIMVL ET ORNAMENTI, QVI POST FELICES PVRIORIS THEOLOGIÆ PRIMITIAS HIC DEPOSITAS ANTVERPIÆ IN NOVO TESTAMENTO NEC NON PENTATEVCHO IN VERNACVLAM TRANFERENDO OPERAM NAVAVIT, ANGLIS SVIS EO VSQ SALVTIFERAM, VT INDE NON IMMERITO ANGLIÆ APOSTOLVS AVDIRET MARTYRIO WILFORDÆ PROPE BRVXELAS CORONATVS A° 1536. VIR SI VEL ADVERSARIO (PROCVRATORI NEMPE IMPERTORIS GENERALI) CREDAMVS PERDOCTVS PIVS ET BONVS.

WILLIAM TYNDALE

Hertford College *No. 1*

non immerito Angliae Apostolus audirat. Wilfordiae prope Bruxellas Martyrio coronatus an. 1536. Vir si vel adversario (Procuratori nempe Imperatoris generali) credamus, perdoctus, pius et bonus.'

In Gutch's time, 1790, the portrait hung in 'the Refectory'. He gives the long inscription in the same form as Wood, and adds the words on the scroll: 'Hac in luce tuas dispergam Roma tenebras sponte ex terris ero, sponte sacrificium.' It will be noticed that in both inscriptions changes have been introduced in the picture as we see it. The spelling of the name and a few other words, the position of the word *Martyr* in the long—*torris* for *terris* in the short—inscription are the chief instances. It seems clear that if this picture is not a fresh copy from a lost original which may have been considered too decayed to preserve, it has been very extensively restored in the nineteenth century. In any case, a canvas portrait would not be contemporary with the subject. It is based upon prints to be found in *Heroologia* and elsewhere with fresh accessories.

The National Portrait Gallery has a similar picture described as an old copy from the painting at Hertford College. It was purchased in 1910.

Reproduced in *Historical Portraits*, vol. i.

Oxford Exhibition of Historical Portraits, 1904, No. 16. (*Hall.*)

2 EDWARD HYDE, EARL OF CLARENDON

B. 1609; educated at Magdalen Hall; Lord Chancellor, 1658; Chancellor of the University, 1660–7; created Earl of Clarendon, 1661; d. 1674.

Three-quarters length, seated to l., the head turned somewhat towards the spectator; light brown hair, slight moustache, and tuft on chin; lace-edged square collar, and small lace cuffs; black and gold Chancellor's robes over black dress; his r. hand rests on his knee, his l. holds a roll of papers; dark background. Canvas 52 × 38 in.

A poor copy after Sir P. Lely, see vol. i, No. 109. (*Hall.*)

3 THOMAS HOBBES

B. 1588; educated at Magdalen Hall; published *Leviathan*, 1651; d. 1679.

Half length, slightly to r.; head rather bald, grey thick hair at sides; dark grey moustache and tuft on chin; broad square collar; black dress; his l. hand held before him. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

A version, somewhat reduced, of the portrait by Michael Wright, of which the original in the National Portrait Gallery is reproduced in *Historical Portraits*, vol. ii.

Hobbes was painted by J. B. Caspars[1] for Aubrey, who presented the portrait to the Royal Society. Also for the Earl of Devonshire by 'a good painter . . . who drew him with the decayes of old age', perhaps the original of this portrait.

Oxford Exhibition of Historical Portraits, 1905, No. 133.

(*Common Room.*)

4 THE SAME

A. Austen, copy after Michael Wright.

Half length, slightly to r.; head bald at the top, bushy white hair at the sides, moustache, and tuft on chin; crumpled square collar; black gown over black dress, closely buttoned in front; his l. hand before him; dark background; inscribed GIVEN BY DEAN INGE, and ALEX. AUSTEN PINXT 1891 COPIED FROM PICTURE BY MICHAEL WRIGHT 1669. Canvas $34\frac{1}{2} \times 27$ in. (*Hall.*)

5 SIR MATTHEW HALE

B. 1609; educated at Magdalen Hall; Burgess for the University, 1659; Lord Chief Justice, 1671; d. 1676.

Bust, almost facing the spectator; black cap; white hair, clean-shaven face; wide square bands; miniver and scarlet Judge's robes; warm dark background. Canvas $11\frac{1}{2} \times 9\frac{1}{2}$ in.

The label records the gift by F. Hervey, M. J. Muir Mackenzie, C. A. James, F. H. Jeune, Fellows of Hertford College in 1887.

(*Hall.*)

6 THOMAS SYDENHAM

B. 1624; educated at Magdalen Hall; Fellow of All Souls College, 1648; a distinguished physician; d. 1689.

Bust, three-quarters to r.; white hair falling to shoulders, clean-shaven face; lace cravat; brown drapery over shoulders; dark background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

A similar portrait at All Souls College was copied, according to an inscription upon it, from a picture given to the Royal College of Physicians by the grandson of the subject, Theophilus Sydenham. See vol. ii, p. 185.

Oxford Exhibition of Historical Portraits, 1905, No. 171. (*Hall.*)

[1] Aubrey's *Brief Lives*, ed. Clark, i, 354 f.

7 JOSIAH PULLEN

B. 1631; entered Magdalen Hall, 1650; M.A. and Vice-Principal, 1657; and for fifty-seven years Vicar of St. Peter-in-the-East; d. 1714.

Half length, three-quarters to l.; white hair falling to neck, clean-shaven face; bands; black gown over black dress; he holds a book inscribed with the sacred monogram in his l. hand; warm grey background. Canvas $34\frac{3}{4} \times 27\frac{1}{2}$ in.

A copy from the picture in the Bodleian Gallery by R. Byng, which was engraved by C. Harding in 1796. It is reproduced in vol. i, No. 203, Pl. XI.

Oxford Exhibition of Historical Portraits, 1905, No. 226. (*Hall.*)

8 RICHARD NEWTON?

B. 1676; educated at Christ Church; D.D. 1710; Principal of Hart Hall, which he re-established as Hertford College, 1740; d. 1753.

Bust, very slightly to r.; brown periwig, clean-shaven face; bands; black gown; dark background. Canvas, oval, $29 \times 24\frac{1}{2}$ in.

This portrait, if correctly named, presents the Founder as a younger man than the canvas in the Bodleian, but it is not entirely incompatible with it. It was found in the Library of old Hertford College in 1822 when, after many years of neglect and misuse, the buildings were occupied by the members of Magdalen Hall which had been burnt down.

Oxford Exhibition of Historical Portraits, 1906, No. 58. (*Hall.*)

9 WILLIAM DENISON

B. *c.* 1726; entered St. Alban Hall, 1743; B.A. from Magdalen Hall, 1746; Principal, 1755; D.D. 1760; d. 1786.

Three-quarters length, facing the spectator; white bushy wig, clean-shaven face; white bands; full dress D.D. black and red gown and black scarf; his r. hand hangs at his side holding his cap, his l. rests before him at his waist; dark background. Canvas 50×40 in.

Presented by the widow of the subject.[1] (*Hall.*)

10 CHARLES JAMES FOX

Copy after Sir J. Reynolds.

B. 1749; entered Hertford College, 1764; M.P. for Midhurst, 1768, for Westminster, 1790; Secretary of State, 1782; d. 1806.

[1] See Gutch's *Appendix* to Wood, p. 326.

Half length, standing very slightly to l., the head turned three-quarters to r.; short grey wig, clean-shaven face; white stock, frilled shirt, and wrist ruffles; blue coat over white waistcoat with black buttons; dark breeches; his l. hand by his side, the fingers of the r. rest lightly on papers on table to l., of which one is inscribed A BILL FOR THE BETTER REGULATING OF THE E. I. COMPANY, ETC., the other has some unintelligible words and the date 1784; red curtain and architectural background, sky to l. Water-colour on glass $17\frac{1}{2} \times 13\frac{1}{2}$ in.

On the back is the following: 'Charles James Fox—N.B. This Painting on Glass was done in India and brought from thence by the Honble Henry Pelham as a present to Sir Ferdinando Poole, Bart., who left it at his decease to Mr Robson'.

A mezzotint by J. Jones, published in 1784 after Sir Joshua Reynolds's portrait in the possession of the Earl of Leicester at Holkham, applied to glass, and coloured by hand. Sir Ferdinando Poole, Sheriff of Sussex in 1789, was the son of Sir Francis Poole, M.P. for Lewes, and Frances, daughter of Henry Pelham of Lewes. The 'Mr Robson' may be either John Udny Robson, B.A. from Magdalen Hall in 1845, or Thomas Robson, B.A. in 1851, and subsequently Vicar of Maske by the Sea. (*Common Room.*)

11 THE SAME

Copy of the same portrait. Canvas 50×40 in. It is labelled: 'This picture is copied from the portrait by Sir Joshua Reynolds in the possession of Mary Augusta Baroness Holland at Holland House. Given to Hertford College by F. H. Jeune Fellow and Bursar 1880.'

In Sir Walter Armstrong's *Reynolds* the portrait or a replica of it is mentioned as at Holkham. The writer says 'the picture was on Sir Joshua's easel when the Coalition Ministry came to an end in December 1783, and the painter had felt some delicacy in carrying out one of his sitter's requests. Fox had wished his India Bill, the immediate cause of his expulsion from Office, to be introduced, legibly docketed, into the picture. After the crash Reynolds hesitated to perpetuate a failure but Fox stood to his guns.' . . . (p. 132).

The original has been many times engraved—by J. Jones in 1784, S. W. Reynolds, W. Lane, and others. (*Hall.*)

12 JOHN DAVID MACBRIDE

W. Salter.

B. 1779; entered Exeter College, 1795; Fellow, 1800; D.C.L.

1811; Lord Almoner's Professor of Arabic, 1813; Principal of Magdalen Hall, 1813; d. 1868.

Three-quarters length, seated slightly to r. in a dark green arm-chair; short white hair, clean-shaven face; white collar and neckcloth; full-dress D.C.L. gown over black double-breasted frockcoat; his r. hand holds his cap tassel downwards on his knee, his l. rests on the arm of his chair; dark brown background. Canvas *c.* 60 × 49 in.

Engraved by Thos. Lupton in 1850 'From the original Portrait painted by subscription of the Members of the Hall & placed in the Refectory of the Society'. (*Hall.*)

13 GEORGE SMITH

B. 1815; entered Magdalen Hall, 1831; M.A. 1843; Bishop of Victoria, Hong Kong, and D.D. 1849; d. 1871.

Half length, seated slightly to r.; hair short and tied behind; white collar, stock, and bands; wide black scarf over rochet, black wrist ties; both hands hold a book, apparently in Chinese, before him; dark background, opening with landscape to r. Canvas *c.* 30 × 25 in.

The Tablet gives the date 1849. (*Hall.*)

14 AUBREY GEORGE SPENCER

B. 1795; entered Magdalen Hall, 1817; Bishop of Newfoundland, 1839; D.D. and Bishop of Jamaica, 1843; d. 1872.

Half length, facing the spectator, the head turned to the l.; short brown hair, slight whiskers; white stock and bands; black chimere over rochet; dark background. Canvas 30 × 25 in. (*Hall.*)

15 RICHARD MICHELL

B. 1805; entered Wadham College, 1820; Fellow of Lincoln College, 1830; B.D. 1836; Public Orator, 1848; Principal of Magdalen Hall, 1868; First Principal of Hertford College, 1874; d. 1877.

Bust, facing the spectator, the head slightly to r.; thick curly grey hair, grey whiskers; white collar, neckcloth, and bands; black gown over black dress. Oval, apparently on millboard, $13\frac{1}{4} \times 10\frac{1}{2}$ in. (*Common Room.*)

16 THE SAME

Three-quarters length, seated in a red arm-chair slightly to l., the head turned towards the r.; short curly dark grey hair, slight

whiskers; collar, neckcloth, and bands; black gown over black cassock; his r. hand lies on a fold of his gown spread over the arm of his chair, his l. on papers on a table to r.; dark background, green curtain to l. Canvas *c.* 60 × 49 in. (*Hall.*)

17 WILLIAM WILLIAMS

B. 1801; entered Magdalen Hall, 1821; created D.C.L. 1851; Archdeacon of Waiapu, New Zealand, 1842; Bishop, 1859; d. 1878.

Half length to l., the head turned towards the spectator; dark grey hair, clean-shaven face and slight whiskers; white collar; dark clothes; his r. hand holds a book at his side; dark background. Canvas 30 × 25 in.

Mentioned in an inventory of the portraits in Hall, dated 1868, as the Bishop of Waiapu. (*Hall.*)

18 WILLIAM JACOBSON

George Richmond.

B. 1803; entered St. Edmund Hall, 1823; Scholar of Lincoln College, 1825; Fellow of Exeter, 1829; Vice-Principal of Magdalen Hall, 1832; Regius Professor of Divinity, 1848; Bishop of Chester, 1865; d. 1884.

Bust, very slightly to l., seated in a red chair; dark brown rough curly hair, slight whiskers; white collar; black gown over black cassock; greenish grey background. Canvas, oval, 13 × 11 in.

Perhaps a copy of the original painting which was engraved by Francis Holl. (*Hall.*)

19 VINCENT WILLIAM RYAN

B. 1816; entered Magdalen Hall, 1838; Bishop of Mauritius and D.D. 1854; Archdeacon of Suffolk, 1868; Assistant Bishop of Ripon, 1870; d. 1888.

Half length to r., the head turned three-quarters to l.; dark grey hair, clean-shaven face; white stock and bands; black chimere over rochet; his r. hand holds a book before him; dark background. Canvas 30 × 25 in.

The tablet gives the date 1854. (*Hall.*)

20 FRANCIS HENRY JEUNE, LORD ST. HELIER

Sir Hubert von Herkomer.

B. 1843; Scholar of Balliol College, 1861; Fellow of Hertford College, 1874; Chancellor of the dioceses of Gloucester and

St. Albans; President of the Probate, Divorce, and Admiralty Division, 1891; G.C.B. 1902; Baron St. Helier, 1905; d. 1905.

Three-quarters length, seated to r., the knees crossed, and the head turned somewhat towards the spectator; head rather bald, grey hair, beard, and moustache; white collar, large lace cravat, and ruffles; black and gold robes of the Judge of the Probate and Admiralty Court over black coat, knee breeches, and silk stockings; his l. hand closed over the end of the arm of his chair, the r. on his lap; red background; behind to r. a table with books and papers; inscribed above to r. REPLICA 1906. HUBERT V. HERKOMER, C.V.O., R.A. 1895.

Given to the College by Lord Francis Hervey, Fellow from 1874. (*Hall.*)

21 HENRY BOYD

Sir Hubert von Herkomer.

B. 1831; entered Exeter College, 1849; Fellow of Hertford College, 1874; Principal, 1877; D.D. 1879; d. 1922.

Three-quarters length, seated to l.; white hair and slight whiskers, clean-shaven face; white collar, bands, and cuffs; D.D. full-dress robes over black cassock; both hands on his lap, his r. holding a book; blue and gold brocade curtain background; signed to l., half-way down the side of frame, H. V. H. 1901. Canvas 50 × 38½ in. (*Hall.*)

PORTRAITS WHICH HAVE DISAPPEARED

Wood mentions in his account of Magdalen Hall a portrait of John Meeke, Clerk, 'hanging in the Principal's Study under the Library'.

Gutch, in the Appendix to Wood, notes 'hanging in the Refectory two small portraits thus inscribed: EPISCOPUS LANCELOTUS ANDREWS, WINTON, 1673 and THO: WHITE S.TH.D. BENEFAC. AC. OX. ET OLIM EX AUL. MAG.

The late Mr. S. G. Hamilton, in his History of the College (p. 160) states that the portraits of John Meeke and Bishop Andrews were in 1820 'in a study adjoining the Library, and perished in the fire', which broke out in Magdalen Hall on the night of January 10, 1820.[1]

The portrait of Dr. White, the date of whose benefaction by deed is June 28, 1621, remains, therefore, unaccounted for. He was

[1] It was first observed by the guard of a passing mail coach.

the founder of the Chair of Moral Philosophy in the University, and a portrait of him, 'a copy by Green Junior', was given to the Bodleian Gallery by Dr. Derham in 1750. The lost portrait from Magdalen Hall, probably burnt with the other two, was perhaps the original of Green's copy.[1]

The following inventory of pictures hanging in the dining-hall of Magdalen Hall in 1868 is preserved in the University Archives:

The Reformers.[2]
Dr. Newton.
Dr. Denniston.
Dr. Macbride.
W. Tyndale.
Bishop of Chester.
Bishop of Mauritius.
Bishop of Victoria.
Bishop of Waiapu.
Bishop of Newfoundland.
Dr. Sydenham.
Lord Clarendon.
Josiah Pullin.
Mr. Michell.
Bishop of Labuan.[3]
Print of Bishop Smith.

[1] See vol. i, p. 33.
[2] A large group probably from a Dutch original, now in a lecture room: in no sense portraits.
[3] Presumably a portrait of Bishop McDougall, 1817–86: not now to be found.

NOTE ON THE PORTRAIT OF TYNDALE

After the note on the portrait of Tyndale was printed the cataloguer learnt from the annual report of the Bible Society for 1835 (kindly communicated to her by the Rev. N. B. Nash) that the panel in their possession was given to the Society by Dr. Macbride, Principal of Magdalen Hall, in that year, as a copy of the portrait in the Hall. If this is correct it would seem that both pictures are copies of a lost original as suggested on p. 271. But it is also possible that the panel is the picture given to Magdalen Hall in 1656, and it may have been painted about that date. An examination of it shows that the inscription is restored or new. It is on a separate piece of material, apparently metal, fixed to the bottom of the panel inside the frame. The words correspond exactly with those on No. 1 in this list.

XXI

PORTRAITS IN ST. EDMUND HALL

1 THOMAS TULLIE

B. 1620; entered Queen's College, 1634; B.D. 1657; Principal of St. Edmund Hall, 1658; D.D. 1660; d. 1676.

Bust,[1] three-quarters to l., the head towards the spectator; fair wig, clean-shaven face; bands; black gown. Canvas 29 × 24 in.

Presented to the Hall by the Rev. Tullie Cornthwaite of Trinity College, M.A., incumbent of St. Peter's, Walthamstow, a descendant of the subject, about 1844; 'to be hung in the Refectory.' (*Refectory.*)

2 JOHN MILL

B. 1645; entered Queen's College, 1661; D.D. 1681; Principal of St. Edmund Hall, 1685; Canon of Canterbury, 1704; d. 1707.

Bust, facing the spectator; black cap; long fair hair, clean-shaven face; bands; black and scarlet D.D. gown with hood; dark background; painted in an oval spandrel. Canvas 29 × 24 in.

A copy from the picture in Queen's College. (*Refectory.*)

3 THOMAS SHAW

(Plate XIX.)

B. 1694; entered Queen's College, 1711; Fellow, 1727; D.D. 1734; Principal of St. Edmund Hall, 1740; Regius Professor of Greek, 1741; a great traveller; d. 1751.

Bust, slightly to l., the head turned to r.; close white wig, clean-shaven face; bands; black gown over black cassock. Canvas 29 × 24 in.

Gutch[2] gives the following inscription: 'Effigiem hanc T. Shaw DD. dono dedit K. Dalton'.

This and the portrait of Dr. Fothergill appear to have been the only pictures in the dining-hall when Gutch wrote, *c.* 1790. A similar portrait is in Queen's College.

Engraved by J. Green, Oxon.

[1] The head appears to have been cut out and remounted on this canvas.
[2] *Appendix*, p. 323.

An etching resembling this portrait is preserved in the Hope collection. It has on the back, in the handwriting of William Cole, 'Dr Shaw of Oxford Done by Tho: Reeve Esqr., of Windsor for his Tutor and by him given to me 1748'. Thomas Reeve was M.A. of the Hall in 1746. (*Refectory.*)

4 GEORGE FOTHERGILL

B. 1705; entered Queen's College, 1722; M.A. 1730, D.D. 1749; Principal of St. Edmund Hall, 1751; d. 1760.

Bust, three-quarters to r.; curly grey wig to shoulders, clean-shaven face; bands; black and scarlet full-dress D.D. gown and scarf over black cassock; brown background; painted in an oval spandrel. Canvas 28 × 24 in.

Another portrait in a black gown at the Queen's College has the date 1754. (*Refectory.*)

5 THOMAS SECKER

(Plate XX.) *Sir Joshua Reynolds.*

B. 1693; after studying medicine and receiving the degree of M.D. at Leyden entered Exeter College in 1721; D.C.L. 1733; Bishop of Bristol, 1735, of Oxford, 1737; Dean of St. Paul's, 1750; Archbishop of Canterbury, 1758; d. 1768.

Three-quarters length, seated slightly to l.; close white wig, clean-shaven face; bands; chimere and scarf over rochet; the l. elbow rests on a red book lying on a table with blue and gold fringed cover to r., his r. hand on his knee; red curtain and architectural background. Canvas *c.* 50 × 40 in.

Presented to the Hall by the Rev. J. C. Gawtherne, a descendant of the Archbishop, in 1920; the portrait is stated to have been at one time at Lambeth, then withdrawn by the family, and replaced there by a replica which has been engraved.

Messrs. Graves and Cronin, in their monumental work on Sir Joshua Reynolds, record that the similar portrait now at Lambeth was painted from sittings given in July 1764, and September 1765. It was paid for (£52 10*s.*) in September 1764, and engraved in 1797. The authors state that the portrait is dated 1758. Unless this is a printer's slip, the two dates may be explicable on the theory mentioned: that two similar portraits were produced, of which the Hall now possesses one. But if the Lambeth picture bears the earlier date the family were supplied with the second painting. (*Refectory.*)

6 ISAAC CROUCH

B. *c.* 1757; entered St. Edmund Hall, 1774; M.A. 1780; Chaplain to Merton College, 1812–17; d. 1826.

Half length, seated three-quarters to r., the head turned facing the spectator; white wig, clean-shaven face; bands and frilled shirt, white cuffs; black gown over black dress; his l. hand on his cap, which lies on its side on a table to r., a partly opened book in his r.; brown background. Canvas $23\frac{1}{2} \times 19\frac{1}{2}$ in.

(*Principal's House.*)

7 ANTHONY GRAYSON

B. *c.* 1774; entered Queen's College, 1794; Fellow; Principal of St. Edmund Hall, and D.D. 1824; d. 1843.

Half length, three-quarters to l., looking at the spectator; short grey hair, slight whiskers; white standing collar and bands; full-dress D.D. gown; his l. hand rests on his college cap before him; red curtain background, with opening and view to l. Canvas 36 × 27 in.

Presented by the subject 'in token of his affection to the members of the Hall, to be hung in the Refectory', 1829.

(*Principal's House.*)

8 JOHN HILL

John Wood.

B. *c.* 1787; entered the Hall, 1806; M.A. 1812; B.D. 1844; Vice-Principal, 1851; d. 1855.

Half length, seated three-quarters to r.; short brown hair and slight whiskers; white neckcloth, collar, bands, and cuffs; black gown and M.A. hood over black coat with wide collar; his l. hand holds his college cap on his knee, his r. lies on his lap; dark background. Canvas 36 × 27 in.

Engraved by Samuel Bellin in 1841 with the painter's name.

The gift of this portrait is commemorated in the benefaction book as follows: 'Alumni Aulae St Edmundi qui Tabulis Aularibus hodie censentur comprobante suaque munificentia adjuvante Antonio Grayson S.T.P. Principali dignissimo, effigiem Viri Reverendi Joannis Hill M.A. ejusdem Aulae per annos duodetriginta Vice Principalis, necnon plerisque eorum in studiis literarum Adjutoris, animi sui declarandi causa suis sumptibus pingendam atque in Communi Refectorio reponendam curaverunt. A. D. M.D.CCCXL.'

(*Principal's House.*)

9 DANIEL WILSON

B. 1778; entered St. Edmund Hall, 1798; Vice-Principal, 1807; Bishop of Calcutta and D.D. 1832; d. 1858.

Bust, seated facing the spectator, the head turned three-quarters to r.; dark curly hair, clean-shaven face; neckcloth and bands; black scarf on white rochet; dark crimson curtain to r. Canvas 36 × 27 in.

Presented by the Bishop in 1832 in memory of his affection for the Hall; to hang in the Refectory.

An etching in the Hope collection appears to attribute a similar portrait, but reversed, to 'Holmes';[1] in it both hands hold an open Testament before him, the page lettered 1 Cor. ix. 16. '*Woe is unto me if i preach not the Gospel.*' (*Refectory.*)

10 JOHN BRANTHWAITE

B. *c.* 1822; entered Queen's College, 1839; Principal of St. Edmund Hall, 1861–4; d. 1864.

Three-quarters length, seated three-quarters to l.; head rather bald, brown hair, clean-shaven face; white collar and cuffs; M.A. gown over black clothes; his hands clasped before him; his college cap and a book on a table to l., red curtain behind to r.; blue-green background. Canvas 22 × 17 in., in frame with arched top. (*Principal's House.*)

11 EDWARD MOORE

B. 1835; educated at Pembroke College; Fellow of Queen's College, 1858; Principal of St. Edmund Hall, 1864–1913; Canon of Canterbury, 1903; D.D., F.B.A., a distinguished Dante scholar; d. 1916.

Bust, almost facing the spectator; thick dark grey hair, moustache and square beard; bands; full-dress scarlet and black D.D. gown; warm dark background. Canvas 23½ × 19½ in. (*Principal's House.*)

[1] Perhaps James Holmes who exhibited portraits between 1798 and 1849.

WILLIAM BUTTERFIELD
by LADY COLERIDGE
Keble College *No. 19*

JOHN KEBLE
by GEORGE RICHMOND
Keble College *No. 3*

JOHN HENRY NEWMAN
by SIR THOMAS WOOLNER
Keble College *No. 14*

XXII

PORTRAITS IN KEBLE COLLEGE

1 WILLIAM LAUD

Copy from Sir Anthony Van Dyck.

B. 1573; Fellow of St. John's College, 1593; President, 1611; Bishop of London, 1628; Archbishop of Canterbury, 1633; Chancellor of the University, 1630–41; beheaded, 1645.

Three-quarters length, standing slightly to l.; grey hair, moustache, and tuft on chin; black square cap; narrow pleated ruff; white rochet; black cassock and chimere; his r. arm rests on a pedestal, the hand drooping over it, his l. hand hangs at his side; architectural and brocaded curtain background. Canvas 48 × 38 in.

Contemporary copy of the picture, formerly in the Houghton Collection, and now in the Gallery at Petrograd. It differs in slight details from the portrait at Lambeth Palace, but is equally considered to be an original. Repetitions are at Welbeck and Wentworth Woodhouse. Copies are at St. John's College.

Given to the College by Earl Beauchamp, 1882; previously in the Hamilton Palace Collection.

Oxford Exhibition of Historical Portraits, 1905, No. 35.

2 JOHN KEBLE

George Richmond.

B. 1792; Scholar of Corpus Christi College, 1806; Fellow of Oriel, 1811; Professor of Poetry, 1831–41; published the *Christian Year*, 1827; d. 1866.

Bust to r.; white hair, clean-shaven face; white collar and neckcloth; black clothes. Canvas 26 × 20½ in.

A replica painted in 1876 from a portrait exhibited in the Royal Academy in 1864. Engraved by W. Holl. (*Hall.*)

3 THE SAME

(Plate XXII.) *George Richmond.*

Bust, marble, facing the spectator; short hair, clean-shaven face; no drapery.

Incised at the back KEBLE G^EO RICHMOND R.A.SC. (*Library.*)

4 WALTER WADDINGTON SHIRLEY

B. 1828; Scholar of Wadham College, 1847; Fellow, 1852; Regius Professor of Ecclesiastical History and Canon of Christ Church, 1863; d. 1866.

Half length, seated to l., the head turned three-quarters to r.; brown hair and whiskers; white collar, large white tie; D.D. full-dress gown; his l. hand holds a folded paper; dark background. Canvas $30\frac{1}{2} \times 24\frac{1}{2}$ in. Based on photographs, and painted about 1881. (*Hall.*)

5 CHARLES THOMAS LONGLEY

George Richmond.

B. 1794; Student of Christ Church, 1812; Tutor and Censor, 1825; D.D. and Head master of Harrow School, 1829; Bishop of Ripon, 1836, of Durham, 1856; Archbishop of York, 1860, of Canterbury, 1862; he laid the foundation stone of the College; d. 1868.

Bust, seated to r.; head rather bald, greyish white hair, clean-shaven face; white neckcloth and bands; black chimere over rochet, the scarlet of his hood just showing in front; red curtain background. Canvas 30×25 in.

Painted in 1875, probably a replica of the portrait exhibited at the Royal Academy in 1863. (*Hall.*)

6 SIR WILLIAM MAYNARD GOMM

Sir J. Steell.

B. 1784; educated at Woolwich; served in Spain and at the Battle of Waterloo; General, 1854; Field-Marshal, 1868; Constable of the Tower, 1872; G.C.B., D.C.L. 1834; five Scholarships were founded in his memory; d. 1875.

Bust, marble, facing the spectator; short thick hair, clean-shaven face; eyes not incised; loose drapery over bare neck.

Signed at the back STEELL SCULP^R EDIN. 1843. (*Library.*)

7 WILLIAM GIBBS

Sir W. B. Richmond.

B. 1790; of Tyntesfield, Somerset; sole and munificent donor of the College Chapel, 1873–6; d. 1875.

Half length, seated slightly to r. in a high-backed carved chair; long silvery-white hair, beard and moustache; black clothes; both hands before him hold a newspaper; green curtain background, view of the College Chapel through opening to r. Canvas 38×27 in.

Painted in 1878, no doubt an adaptation of the portrait by Sir Wm. Boxall, engraved by S. Cousins in 1864. (*Hall.*)

8 EDWARD BOUVERIE PUSEY

Copy after Miss R. Corder.[1]

B. 1800; entered Christ Church, 1819; Fellow of Oriel College, 1823; Regius Professor of Hebrew and Canon of Christ Church, 1828; d. 1882.

Half length, standing in profile to r.; black skull-cap; curly white hair, whiskers and beard under the chin; white collar, shirt, and cuffs; black coat; his r. hand holds a large book under his arm, his l. his spectacles; books on table to r.; dark background. Canvas 35 × 25½ in. (*Hall.*)

9 THE SAME

George Richmond.

Bust, as a very old man, facing the spectator; skull-cap; hair, moustache and beard; collar; hood and scarf over surplice; eyes not incised. Plaster.

The marble was exhibited in the Royal Academy in 1884. (*Library.*)

10 AUBREY LACKINGTON MOORE

C. W. Furse.

B. 1848; entered Exeter College, 1867; Fellow of St. John's, 1872; Tutor of Magdalen and Tutor of Keble, 1881; Hon. Canon of Christ Church, 1887; Fellow of Magdalen, 1889; d. 1890.

Half length, very slightly to r.; short dark hair, clean-shaven face; white collar just showing in front; M.A. gown and hood over black clothes; his r. hand (alone visible) in his waistcoat; loose papers on a desk before him; background, the dark grey wall of a room, small picture in square frame above to l., painting of Botticelli's Madonna in a round above to r. Canvas 32½ × 25½ in.

Posthumous portrait. Painted in 1892, and presented by the subscribers to the Aubrey Moore Memorial. (*Hall.*)

11 JOHN HENRY NEWMAN

Sir W. C. Ross.

B. 1801; Scholar of Trinity College, 1818; Fellow of Oriel, 1822; Tutor, 1826; Vicar of St. Mary's, Oxford, 1828–43; seceded to Rome, 1845; Cardinal, 1879; d. 1890.

[1] So described on the label.

Three-quarters length, seated facing the spectator in a red arm-chair, his knees crossed; short dark hair; clean-shaven face, wearing spectacles; white neckcloth, tie, shirt, and wristbands; black coat and waistcoat, grey trousers; his l. elbow rests on the arm of his chair, both hands clasped on his knee; signed to r. in monogram W. C. ROSS DEL^R 1845; pale background. Water-colour on paper 21 × 15 in.

Sketch made at Littlemore in 1845 for a miniature, formerly in the possession of Mr. Crawley, which passed to his relative, the first Lord Aldenham.[1] The same figure in a finished picture was engraved by R. Woodman. (*Senior Common Room.*)

12 THE SAME

Copy after Sir J. E. Millais.

Three-quarters length, seated facing the spectator; rose-coloured skull-cap; white hair, clean-shaven, aged, and lined face; rose-coloured cardinal's robes, with white lace on apron and on sleeves; sash with gold tassels; gold chain round neck, the pectoral cross which hangs upon it partly hidden by the rose-coloured biretta held by both hands on his lap; dark background. Canvas 50 × 40 in.

Copy by Anthony de Brie from the original in the possession of the Duke of Norfolk at Arundel Castle.

The original was engraved by T. O. Barlow, and was exhibited at the Royal Academy in 1882. (*Hall.*)

13 THE SAME

(PLATE XXIII.) *William T. Roden.*

Three-quarters length, seated to l.; thick white hair, clean-shaven face; white 'oratorian' collar; black habit with sash; both hands together on his knees; dark background. Canvas 51 × 40¾ in. (the top corners of frame rounded off).

Presented to the College by Lord Halifax about 1921.

Exhibited at the Royal Academy, 1874. (*Library.*)

14 THE SAME

(PLATE XXII.) *Thomas Woolner.*

Bust, marble, facing the spectator; thick short hair, clean-shaven, aged lined face; cassock with high standing collar.

Exhibited at the Royal Academy in 1867.

A cast dated 1866 is at Trinity College, No. 65. (*Library.*)

[1] See *Dictionary of National Biography.*

JOHN HENRY NEWMAN by W. T. RODEN

Keble College No. 13

III 286

15 HENRY PARRY LIDDON

George Richmond.

B. 1829; Student of Christ Church; Vice-Principal of St. Edmund Hall; D.D. 1870; Ireland Professor of Exegesis; Canon of St. Paul's, 1870; one of the founders of Keble College, where his library is preserved; d. 1890.

Half length, almost facing the spectator, the head bent and turned slightly to l.; dark grey hair, clean-shaven face; white collar and wristbands; black coat over high buttoned-up waistcoat; both hands hold an open book before him; dark background. Canvas 36 × 25 in.

The label is inscribed with the date 1870–2.

Engraved by C. J. Tomkins in 1891, 'from the original picture bequeathed to Keble College by the late Earl Beauchamp'.

A portrait of Liddon was painted by Richmond and exhibited in the Royal Academy in 1880. (*Hall.*)

16 FREDERICK LYGON, EARL BEAUCHAMP

R. Lehmann.

B. 1830; entered Christ Church, 1848; M.A. 1856; created D.C.L. 1870; succeeded his brother as sixth Earl, 1866; F.S.A.; one of the founders of Keble College; d. 1891.

Half length, standing to l., the head turned towards the spectator; dark hair and whiskers; white collar, very long black tie; peer's robes; his r. hand holds a staff; dark background. Canvas 35½ × 25 in.

Painted in 1878. (*Hall.*)

17 ROBERT JAMES WILSON

T. B. Wirgman.

B. 1840; Postmaster of Merton College, 1858; Fellow, 1867; Warden of Radley, 1879–88; second Warden of Keble College, 1888; d. 1897.

Three-quarters length, seated to l. in a high-backed chair; dark grey hair, short beard and moustache; white collar and bands; black and scarlet congregation habit and scarf; his r. hand rests on the arm of his chair, his l. holds a small book against his breast; dark background; signed up the right side of the canvas close to the frame, T. BLAKE WIRGMAN MARCH 1896.[1] Canvas 50 × 40 in.

Exhibited at the Royal Academy in 1896. (*Hall.*)

[1] The date given on the tablet is 1895.

18 HENRY OFFLEY WAKEMAN

C. W. Furse.

B. 1852; entered Christ Church, 1870; Fellow of All Souls, 1873; Tutor of Keble, 1883; d. 1899.

Bust, facing the spectator; light brown hair, grey moustache and beard; white turned-down collar and shirt; red tie; M.A. gown over dark clothes; dark background. Canvas $23\frac{1}{2} \times 17\frac{1}{2}$ in.

(*Hall.*)

19 WILLIAM BUTTERFIELD

(PLATE XXII.) *Lady Coleridge.*

B. 1814; architect of Balliol Chapel, 1856, All Saints, Margaret Street, London, 1859, Rugby Chapel, 1875, and Keble Chapel, 1875–6; d. 1900.

Bust, almost in profile to l.; head rather bald, thin dark hair and whiskers; spectacles; white collar and shirt; dark tie; dark coat with broad collar, and light waistcoat with collar; signed J. F. COLERIDGE 1874. Charcoal on paper, $22\frac{1}{2} \times 16$ in.

The drawing is by Jane Fortescue Coleridge (d. 1878), the first wife of John Duke, 1st Baron Coleridge, for whom in 1883 Butterfield built a house at Ottery St. Mary. (*Warden's House.*)

20 JOHN ARCHIBALD SHAW STEWART

H. W.[1]

B. *c.* 1830; B.A. from Christ Church, 1851; M.A. 1854; Treasurer of the Keble Memorial Fund, 1866–73; Member of the Council of the College, 1870–1900; Bursar, 1876–80; d. 1900.

Half length, to r., standing; fair curly hair, moustache and slight whiskers; white turned-down collar, shirt and cuffs; black tie; brown overcoat with a velvet collar over black frock coat; his r. hand held closed before him; dark background; signed in monogram, H. W. 1876. Canvas $35 \times 27\frac{1}{2}$ in. (*Hall.*)

21 ANTHONY GIBBS

B. 1842; of Tyntesfield, educated at Exeter College; High Sheriff for Somerset, 1880; munificent donor, with his brother Martin Gibbs, of the Hall and Library; d. 1907.

Three-quarters length, standing slightly to r.; dark hair, moustache and short beard; white collar, black tie; dark clothes; both hands on the stock of a gun of which the barrel points to r; by

[1] Perhaps Henry Weigall.

his side to r. is a black retriever with his tongue out; dark background. Canvas 50 × 39 in.

A copy by a Swedish artist of the original portrait at Tyntesfield. Given by Lieut.-Colonel George Gibbs, son of the subject. (*Hall.*)

22 FREDERICK WILLIAM SPURLING

Edith Scannell.

B. 1844; Scholar of Wadham, 1862; Tutor of Keble, 1875; Member of the Council of the College; Canon of Chester; d. 1914.

Bust, to l., the head looking up; short grey hair, clean-shaven face; white round collar; black clothes; tinted blue background; signed, EDITH SCANNELL 1906. Water-colour on paper $11\frac{1}{2} \times 9$ in. (*Senior Common Room.*)

23 EDWARD STUART TALBOT

George Richmond.

B. 1844; Student of Christ Church; first Warden of Keble College, 1870–88; Bishop of Rochester, 1895, of Southwark, 1905, of Winchester, 1911–1923.

Half length, seated to r., the head bent forward; thick reddish-brown hair, beard and moustache; white collar and cuffs; black gown and cassock; his elbows rest on the arms of his chair, his hands loosely clasped before him; red wall and bookcase background; two blue and one red book on a red-covered table to r. Canvas 40 × 29 in.

Painted in 1876.

Exhibited at the Royal Academy, 1877. (*Hall.*)

24 WALTER LOCK

C. W. Furse.

B. 1848; Scholar of Corpus Christi College, 1865; Dean Ireland Professor of Exegesis, 1895; Tutor of Keble, 1870; third Warden, 1897–1920; Lady Margaret Professor of Divinity and Canon of Christ Church, 1919.

Half length, seated almost facing the spectator; head slightly bald, reddish-grey hair, moustache and beard; gold spectacles; gold watch-chain; black clothes; both elbows rest on the arms of his chair, his hands clasped before him; dark background; shelf of books above and behind to r. Canvas 33 × 26 in.

Painted for the College in 1895. (*Hall.*)

25 ARTHUR JOHN, VISCOUNT GLADSTONE

P. Tennyson Cole.

B. 1854; educated at University College; M.A. 1880; Lecturer at Keble College, 1877–80; entered Parliament, 1880; Home Secretary, 1905–10; First Governor-General of South Africa, 1910–14; G.C.B.

Bust, very slightly to l.; short greyish hair and moustache; white collar and shirt, black tie; dark grey clothes; dark background. Water-colour on paper 26 × 19 in.

A replica by the same artist of the portrait in Government House, South Africa.

Presented by Leonard Rice Oxley, M.A., Tutor of the College. (*Hall.*)

26 ARTHUR FOLEY WINNINGTON INGRAM

Sir Hubert von Herkomer.

B. 1858; Scholar of Keble College; Head of the Oxford House, Bethnal Green; Bishop of Stepney and Canon of St. Paul's, 1897; Bishop of London, 1901; K.C.V.O.

Three-quarters length, seated to l. in a red arm-chair, the head facing the spectator; bald head, white hair at sides; round white collar, and cuffs, purple cassock; large pectoral cross; both hands on his knees, the l. on some papers; ring on the third finger; dark background. Canvas 60 × 47 in.

One of two similar portraits: presented by the subject.

Exhibited at the Royal Academy in 1908. (*Hall.*)

27 HERBERT TRENCH

William Rothenstein.

B. 1865; Exhibitioner of Keble College, 1884; Fellow of All Souls, 1889; Assistant director in the Board of Education; poet and dramatist; d. 1923.

Head almost in complete profile to r.; hair brushed back, slight moustache; collar, tie, and coat indicated; signed below to l. W. ROTHENSTEIN 1921. Charcoal on tinted paper $8\frac{1}{2} \times 5\frac{1}{4}$ in.

Presented to the College by the artist. (*Common Room.*)

XXIII

PORTRAITS IN NON-COLLEGIATE BUILDING

1 ROBERT LAMB ABBOTT

B. 1840; matriculated as a Non-Collegiate Student, 1873; Tutor to that Body, 1878; M.A. 1880; d. 1900.

Half length, in profile to l.; head rather bald, grey hair and moustache; white collar and cuffs; dark clothes; M.A. gown and hood; both hands hold his cap before him. Canvas *c.* 39 × 26 in. (*Non-Collegiate Building, Library.*)

2 GEORGE WILLIAM KITCHIN

H. M. Paget.

B. 1828; Student of Christ Church, 1846; Censor of the Non-Collegiate Body, 1868–83; Dean of Winchester, 1883, of Durham, 1894; d. 1912.

Half length, seated almost in profile to r.; head rather bald, grey hair and whiskers; round white collar, cuffs; full-dress D.D. robes; both hands hold up a document, the lower edge of which touches his knee; warm grey background. Canvas 35 × 28 in. (*Non-Collegiate Building, Library.*)

XXIV

PORTRAITS IN LADY MARGARET HALL

1 LADY MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY

B. 1443; mother of King Henry VII; benefactress to the Universities of Oxford and Cambridge; d. 1509.

Half length, three-quarters to l., the head bent; French hood of cream colour embroidered with a floral pattern in pale brown over white cap, black veil behind; black wimple edged with white; dark red dress with grey cuffs; her hands together as in prayer; rings on the first and fourth fingers of her l. hand, and on the first joint of the third; dark background; coat of arms above to l. Canvas 17 × 12½ in.

A copy from the picture in the National Portrait Gallery, where it is ascribed to the year 1488. (*Hall.*)

2 ELIZABETH WORDSWORTH

J. J. Shannon.

B. 1840; daughter of Bishop Christopher Wordsworth of Lincoln; writer of essays on religious and other subjects; first Principal of Lady Margaret Hall, 1879–1909; created M.A. 1922.

Three-quarters length, seated in a wooden arm-chair facing the spectator; grey hair dressed close to the head; bluish-grey silk dress trimmed with strips of embroidery and buttons on the bodice; full, long skirt; white frill round neck and sleeves; both hands together in her lap; violets in a blue and white bowl on an oak table to l.; grey background. Canvas 50 × 40 in.

On the frame below is the following inscription: IN HONOREM ELISABETHAE WORDSWORTH QUAE HUIC AULAE XXX ANNOS A.D. MDCCCLXXIX–MCMIX PRINCIPALIS PRIMA PRAEFUIT HUIUS REFECTORII PARIETES TABULIS QUERCEIS DECORANDOS CURAVERUNT ALUMNAE SUAE ANIMO GRATISSIMO ATQUE AMANTISSIMO. (*Hall.*)

3 THE SAME

Arthur George Walker.

Half length, seated three-quarters to r.; white lace cap with a dark ribbon bow; white hair; striped silk dress; tiny white frill at neck and wrists; fur boa; both hands together in her lap; grey clouded background; coat of arms: three daisies and motto, above to r.; signed below to l. A. G. WALKER. Paper, black and white chalk and pencil, 29 × 21 in.

A later portrait than the picture by Shannon.

(*Old Hall, Common Room.*)

4 THE SAME

T. Binney Gibbs.

Head, facing the spectator; white hair dressed high from the brow, small black bow in it; tiny white tucker round neck; soft transparent black fichu over shoulders indicated; grey beads in two rows. Black pencil and white paint on brown paper: inscribed T. BINNEY GIBBS, 1922. 23 × 19 in.

Presented by some of Miss Wordsworth's old Students, 1922.

(*Old Hall.*)

5 MRS. CHARLOTTE TOYNBEE

Anna Lea Merritt.

B. 1841; daughter of William Duncombe Atwood; married Arnold Toynbee, 1879; Treasurer of the Hall, 1883–1920; Poor Law guardian.

Three-quarters length, seated slightly to r., the head almost directly facing the spectator; wavy grey hair parted under a small lace cap; white frill and black velvet ribbon round neck held with a brooch under the chin; black silk dress; fine white lace fichu; white frills at wrists; both hands together, the l. over the r. on her knee; table with red-covered books to r., dark grey background. Canvas 36 × 28 in.

Painted for the College. (*Library.*)

6 THE SAME

M. Pringle.[1]

Bust, vignetted, slightly to l.; quilled white cap, dark hair touched with grey parted and thick over the ears; black velvet band round neck fastened with a large brooch; white lace-edged fichu; dark dress indicated; signed and dated M. PRINGLE 1899. Pencil drawing on paper, 17 × 13½ in. (*Old Hall, Common Room.*)

[1] Presumably Miss Mary Pringle, miniature painter.

7 EDWARD STUART TALBOT

Copy after G. Richmond

B. 1844; Student of Christ Church, 1866; Warden of Keble College, 1870; Bishop of Rochester, 1895, of Southwark, 1905, of Winchester, 1911; Foundation Member of the Association for the Education of Women, and of Lady Margaret Hall.

Three-quarters length, seated to r., the head bent forward; thick reddish-brown hair, beard and moustache; white collar and cuffs; black gown and cassock; his elbows rest on the arms of his chair, his hands loosely clasped before him; red wall and bookcase background. Canvas 40 × 29 in.

Copy by Mrs. Lea Merritt made in 1899 from the portrait at Keble College painted in 1876, which was exhibited at the Royal Academy in 1877. Mrs. Merritt was a pupil of the painter.

(*Hall.*)

8 MRS. BERTHA JANE JOHNSON

L. Leslie Brooke.

B. 1846; daughter of Dr. Robert Bentley Todd, F.R.S., and wife of the Rev. A. H. Johnson, Fellow of All Souls College; Foundation Member of the Association for the Education of Women, 1878; Hon. Sec. and in charge of Society of Home Students, 1882; Principal, 1893–1921; Hon. Sec. of Lady Margaret Hall, 1880–1914; Poor Law Guardian, 1895; Member of County Council and Higher Education Committees, 1903; M.A. 1920.

Head, slightly to l.; white hair brushed back from the brow; high collar with a frill round the neck; dress with folds over the shoulders; slender gold chain holding tiny cross; inscribed above to l. BERTHA JANE JOHNSON, to r., L. L. B. 1914. On pale cream paper, black, white, and red chalk, $14\frac{1}{2} \times 11\frac{3}{4}$ in. (*Library.*)

9 ELEANOR C. LODGE

L. Leslie Brooke.

B. 1869; daughter of Oliver Lodge; educated at Lady Margaret Hall; Tutor and Vice-Principal; M.A. 1920; Principal of Westfield College, 1921.

Bust, very slightly to l., the head towards the spectator; dark hair touched with grey, parted and thick over the temple; lace-edged small collar turned over dark dress, slightly open at the throat with one button showing; inscribed above to l., E. C. LODGE, to r., L. L. B. 1916. Black, white, and red chalk on deep cream paper, $14\frac{1}{2} \times 11\frac{3}{4}$ in. (*Library.*)

10 HENRIETTA JEX BLAKE

P. A. de Lázeló.

Daughter of Dr. William Jex Blake, Dean of Wells; Second Principal of Lady Margaret Hall, 1909–21; created M.A. 1920.

Half length, facing the spectator; grey hair dressed high over forehead; low-necked black silk and lace dress open over white bodice with white thin short sleeves; M.A. gown; crimson lining of hood treated as drapery[1] passes over her l. shoulder and r. elbow; both hands hold a fan in her lap; dark background; signed below to l. DE LAZELO 1921. IX. Canvas 35 × 27½ in. (*Hall.*)

[1] So placed at the expressed wish of the painter.

XXV

PORTRAITS IN SOMERVILLE COLLEGE

1 HENRY BULLINGER

Ascribed to H. J. Asper.

B. 1504 at Bremgarten, Switzerland; educated at Cologne; a fellow-worker with Zwingli and Calvin; author of the *Helvetic Confession*, 1566; d. 1575.

Half length, very slightly to l.; flat black cap; long white beard and white moustache; black dress; his l. hand holds a small closed book; inscribed above to l. BULINGER 1575. Panel $11\frac{1}{2} \times 8\frac{1}{2}$ in.

On the back is a seal with the initials W. A. W.

Part of the Bousfield bequest to the College. (*Edwards Library.*)

2 UNKNOWN LADY

Three-quarters length, seated in a green upholstered chair; black lace cap surrounding her face and held by a narrow black velvet ribbon over the brow to the back of her head; pale brown hair; middle-aged plain face; pink ribbon bow at throat and pink under black on bodice; dark purple dress with black lace over white cuffs at wrists; green and red Indian cashmere shawl with black fringe over both shoulders; gold bracelet; her hands together on her lap, the l. over the r., jewelled ring on the third finger of the l.; pale background; signed J. ARNAUDE 1854. Water-colour $5\frac{3}{4} \times 4\frac{1}{2}$ in. (*Cottage Lecture Room.*)

3 MARY SOMERVILLE

John Jackson.

B. 1780; the daughter of Vice-Admiral Sir W. G. Fairfax; married first, 1804, Captain Samuel Greig, secondly, in 1812, her cousin Dr. William Somerville; lived in Edinburgh and London; scientific investigator and writer, 1826–69; d. and buried in Naples, 1872.

Bust, to r., the head towards the spectator; brown hair dressed very low over the forehead, the temples hidden; black beaver

bonnet trimmed with black ribbon bows; golden yellow dress cut open at the neck; soft white lace collar wide at the back, narrow in front; greyish-blue shaded background. Canvas $21\frac{1}{2} \times 19$ in.

Given to the College by Mr. Fairfax Murray in 1911. It was acquired by him at Christie's some years previously. (*Hall.*)

4 THE SAME

Sir Francis Chantrey.

Bust, plaster, facing the spectator; the hair, dressed with curls in bunches in front of the ears and coiled on the top of the head, is held in place by two large round knobbed pins; dress cut low; wide collar over the shoulders fastened with large round brooch.

Presented by the Rev. Henry Parr Hamilton, late Dean of Salisbury (d. 1880), to whom it had been given by Mr. W. Greig, son of the subject.

The original, in marble, sculptured for the Royal Society, and preserved in their hall, was exhibited at the Royal Academy in 1837.

A copy[1] is in the Royal Institution. (*Entrance Hall.*)

5 THE SAME

Lawrence Macdonald.

Medallion, in high relief, in profile to l.; hair drawn over the ears under a full veil over which, close on to the brow, is a wreath of bay leaves; low-necked dress gathered into a plain band; signed on the shoulder L. MACDONALD F., and inscribed beneath ROMA MDCCCXLIV.; on the margin MARY SOMERVILLE ROMA MDCCCXLIV. Bronze $8\frac{1}{2}$ in. in diameter.

On the back is a label marked 'Miss Shirreff Gift Book p. 78'. Given by Miss Shirreff in 1894–5.

A marble bust of the same head was exhibited in the Royal Academy in 1846. This is now in the possession of Sir W. Ramsay-Fairfax, nephew of the subject. It has been engraved by E. Finden, and reproduced as the frontispiece to *Personal Recollections of Mary Somerville by her Daughter*, published in 1873.

A copy is in the National Portrait Gallery of Scotland.

(*West Common Room.*)

[1] Another cast of the same head, presented by William Bousfield in 1887, is no longer exhibited in the College.

6 THE SAME

Medallion, in profile to r.; hair dressed in curls over the ears and in a coil on the top of the head; dress gathered high round the neck into a frill. Bronze, in carved wooden frame, circular, $5\frac{3}{4}$ in. in diameter.

Presented by Mrs. Frank Coltham in 1916.

(*Junior Common Room.*)

7 MARIANNA NORTH

— *Williams.*

B. 1830; daughter of Frederick North, and descendant of Roger North of Rougham, Norfolk; travelled widely to paint the flora of many parts of the world; benefactress to Kew Gardens; d. 1890.

Head, in profile to r.; bright auburn hair, smooth over the head, and coiled behind; cream-coloured dress gathered round the neck; pale blue and white background. Water-colour on paper $7\frac{1}{2} \times 5\frac{3}{4}$ in.

Exhibited at the Victorian Era Exhibition at Earl's Court, Woman's Work (Education) Section, 1897; then in the possession of the College.

Painted when Miss North was thirty-four.[1] The painter was perhaps Edwin or John Edgar Williams.

(*Cottage Lecture Room.*)

8 AMELIA ANNE BLANDFORD EDWARDS

B. 1831; novelist and student; visited Egypt, 1873–4; published *A Thousand Miles up the Nile*, 1877; one of the Founders and first joint Hon. Secretary of the Egyptian Exploration Fund; Founder of the Chair of Egyptology in University College, London; benefactress also to Somerville College; d. 1892.

Bust, to l., looking at the spectator; grey hair brushed back from the face; black velvet band round neck with silver clasp; black dress with white embroidery on bodice; black jacket edged with brown fur, and fur collar standing high and away from her face; dark background. Pastel[2] $28 \times 22\frac{1}{2}$ in.

Given to the College by Miss Bradbury in 1891.

(*Edwards Library.*)

[1] Mrs. J. A. Symonds, *Recollections of a Happy Life*, Preface, where the portrait is reproduced as a frontispiece.

[2] A portrait in oils painted in Rome in 1872 is mentioned in the *D.N.B.*

9 SIR JOHN EVANS

Sir Hubert von Herkomer.

B. 1823; of Britwell, Berkhamstead; archaeologist and numismatist; K.C.B. 1892; F.R.S.; President of the Society of Antiquaries, 1885, of the Egyptian Exploration Fund, 1899; d. 1908.

Head, facing the spectator; dark grey hair; whitish-grey thick beard and moustache; spectacles; black coat and white shirt sketched in; signed below HUBERT HERKOMER; shaded background. Black and white on white paper 14 × 10 in.

On a label at the back is written: 'Lady Prestwich (Portrait of Sir John Evans), gift book, p. 104'.

Given by Lady Prestwich in 1901.

An experiment in a kind of mezzotint process called monotype.[1]

(*Pfeiffer Library.*)

10 AGNES CATHERINE MAITLAND

William Strang.

B. 1849; daughter of D. J. Maitland of Chipperkyle; Principal of Somerville College, 1889; d. 1906.

Bust, three-quarters to l.; dark grey hair brushed back above the forehead; white loose fichu and dark dress indicated; signed W. STRANG and AGNES MAITLAND. Black and red chalk on pale cream paper 15 × 10 in.

Drawn during the last illness of the subject.

Purchased by subscription. (*Pfeiffer Library.*)

11 CLARA PATER

C. Lowes Dickinson.

B. 1841; daughter of Dr. Richard Pater and sister of Walter Pater; lived in Oxford, 1869–94; Tutor of Somerville College, 1887–94; d. 1910.

Half length, seated in a red arm-chair, almost facing the spectator; grey hair dressed close to the head; full falling loose white frill round neck; white dress, the sleeves full from shoulder to elbow, lightly embroidered in yellow near the wrists; deep blue sash round waist; double string of large amber beads; the hands together on her lap, the l. over the r., rings on both third fingers; pot of tall single daffodils on table to r.; dark bluish background. Canvas 31 × 24½ in.

Painted for subscribers. (*West Common Room.*)

[1] *The Herkomers*, 2nd ed., vol. ii, p. 167.

12 MADELEINE SHAW LEFEVRE

G. P. Jacomb-Hood.

B. 1835; daughter of Sir J. G. Shaw Lefevre, K.C.B.; First Principal of Somerville College, 1879–89; d. 1914.

Three-quarters length, seated facing the spectator, the head leaning lightly on the r. hand; grey hair dressed high, white lace frill round neck and falling lace at the wrists; gold bracelets; black dress; her l. hand wearing a grey glove holds the fellow glove by her side; table with books to l.; dark background, architectural detail to r. Canvas 48 × 35 in.

Exhibited at the Royal Academy in 1890 as the 'late Principal'.

Painted for subscribers. (*Hall.*)

13 JOHN PERCIVAL

Mrs. Basil Johnson.

B. 1834; Scholar of Queen's College; Head master of Clifton College, 1862; President of Trinity College, 1878; Head master of Rugby, 1887; Bishop of Hereford, 1895–1918; d. 1918.

Bust, facing the spectator, the head three-quarters to r.; white hair brushed back from the brow; clean-shaven face; round white collar; black gown over bishop's black coat and high silk waistcoat; dark background. Canvas 29 × 23½ in.

Painted by the daughter of the subject and purchased for the College, 1901. (*Lecture Room.*)

14 MRS. CHARLOTTE BYRON GREEN

Hugh Riviere.

B. 1842; daughter of Dr. Symonds of Clifton; married Professor T. H. Green, 1871; First joint Hon. Secretary of the Association for the Education of Women, 1879; Member of Council of Somerville College, 1884; Member of the Delegacy for Women Students, 1910; Vice-President of Somerville College; hon. M.A. 1921.

Bust, to l., looking at the spectator; fine white lace cap; white hair; white frill round neck; black dress; heavy double chain; warm grey wall background with a framed relief or photograph to l.; signed below to r. in linked initials H. R. 1915. Canvas 29 × 24 in.

Painted for subscribers. (*Hall.*)

15 THE HON. MRS. RACHEL VERNON HARCOURT

Mrs. S. E. Waller.

B. 1849; daughter of the first Lord Aberdare; married A. G. Vernon Harcourt; a Founder of the College and first Hon. Secretary to the Council, 1879–96.

Bust, facing the spectator, the head very slightly to l.; dark hair brushed back from the face; black dress edged with fine black lace at the open neck; gold chain and jewelled pendant; warm background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Given by a body of subscribers in 1896 on the occasion of Mrs. Harcourt's resignation of the Honorary Secretaryship of the College which she had held since its foundation. (*Hall.*)

16 EMILY PENROSE

F. Helps.

B. 1858; daughter of F. C. Penrose, F.R.S.; educated at Somerville College; Principal of Bedford College, 1893, of Holloway College, 1898, of Somerville College, 1907; Member of the Royal Commission on the University; O.B.E.; M.A. 1920.

Three-quarters length, seated to l.; grey hair brushed back from the brow; M.A. hood over black dress with white collar at the open neck; both hands on her lap, ring on the little finger of the l., dark background; signed above to l., F. HELPS. Canvas 44 × 32 in.

Painted for subscribers in 1922. (*Hall.*)

XXVI

PORTRAITS IN ST. HUGH'S COLLEGE

1 CLARA EVELYN MORDAN

Henry Tanworth Wells.

B. 1844; daughter of Augustus Mordan of the Stone House, Reigate (d. 1901), and his wife, Elizabeth Hathaway; a cultivated and travelled woman and an accomplished linguist; an ardent worker for women's suffrage; benefactress to the College; d. 1915.

Bust, slightly to l., the head nearly in profile to l.; girlish, all but smiling, face; brown hair parted, brushed smoothly backwards, and coiled behind; plain cream-coloured dress with flat circular collar held with a large ring-shaped brooch; dark curtain to l., reddish background to r. Canvas $15\frac{3}{4} \times 20$ in.

On the tablet is the inscription:

GRATIAS AGIMUS DEO PROPTER VITAM: CLARAE EVELYN MORDAN: A QUA HAEC BIBLIOTHECA: NOMEN ACCEPIT EJUS INSIGNI LIBERALITATE HOC COLLEGIUM: MAXIME LOCUPLETATUM EST MDCMXV.

Exhibited at the Royal Academy in 1859. (*Library.*)

2 THE SAME

W. Lucas.

As a girl; bust, facing the spectator, the head turned three-quarters to l.; a wreath of white roses placed close over the brow; brown hair drawn over the ears and coiled low at the back; white muslin dress ruched round the neck and shoulders and trimmed with knots of black velvet; narrow black velvet ribbon round her neck, holding a small gold and blue enamel cross; pale shaded background, signed to r., W. LUCAS. Charcoal with touches of coloured chalk; paper, oval, $20\frac{1}{2} \times 16\frac{1}{2}$ in.

(*Senior Common Room.*)

3 THE SAME

Henry Tanworth Wells.

Three-quarters length, standing to l., against a stone balustrade under a tree in a garden; brown hair parted and brushed smoothly from her face over her ears; white muslin dress with frill at the neck outside which a scarlet neckerchief is tied in a bow; full sleeves, full tucked skirt; black drapery is held before her by both hands crossed holding a red book; deep crimson rose bushes to l., pink hollyhocks to r.; summer sky and tree background. Water-colour on glass, 12 × 8¾ in.[1]

On the back is a paper inscribed 'Clara Evelyn Mordan aetat 14 H. T. Wells R.A. pinxit 1858'. (*Senior Common Room.*)

4 DAVID HENRY NAGEL

E. F. Jourdain.

B. 1862; Scholar of Trinity College, 1882; Fellow, 1890; Millard Demonstrator; Dean; for twenty years member of the Council of St. Hugh's College; d. 1920.

Bust, very slightly to r., the head facing the spectator, leaning slightly to r.; short hair parted, moustache; eyeglass in his r. eye; turned-down collar, folded tie; M.A. gown over coat buttoned high up; signed below to r. in monogram. Pencil sketch on paper, done from memory with the help of a photograph, March 1921, 8 × 6 in.

Presented to the College. (*Senior Common Room.*)

5 ELEANOR FRANCES JOURDAIN

R. Levi-Strauss.

B. 1863; daughter of the Rev. Francis Jourdain; Scholar of Lady Margaret Hall, 1883; Vice-Principal of St. Hugh's College, 1902, Principal, 1915; Dr. of the University of Paris, 1904; M.A. 1920; Taylorian Lecturer in French, 1920; d. 1924.

Three-quarters length, standing three-quarters to l., the head turned and looking towards the spectator; grey hair; black dress with tiny white edge on the V-shaped opening; M.A. gown and hood; gold bracelet, and ring on the third finger of l. hand; both hands hold a yellow calf bound book; pale grey wall background; above, two pictures are sketched in; a black Wedgwood vase stands to l. on the top of a low book-shelf against which the sitter is seen. Canvas 43 × 33 in. (*Hall.*)

Painted for the College in 1922.

[1] The frame bears the ticket 142 of some exhibition.

6 C. ANNE E. MOBERLY

W. Llewellyn.

B. 1846; daughter of George Moberly, Bishop of Salisbury; First Principal of St. Hugh's College (then St. Hugh's Hall), 1886; resigned, 1915; Hon. M.A. 1922.

Half length, seated, facing the spectator; dark hair dressed high above the brow; pince-nez; black dress with high black collar standing out behind, sleeves full at the shoulders, wide fine white lace falling back from the wrists; bunch of violets and leaves pinned near her l. shoulder; jewelled pendant on gold chain; both hands together before her, the l. elbow resting on a table to r.; rings on her l. fourth finger; signed above to r., W. LLEWELLYN 1899. Greenish-grey background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in. (*Hall.*)

7 THE SAME

L. Leslie Brook.

Half length, slightly to r., the head facing the spectator; dark grey hair dressed high over forehead; black net collar; jacket trimmed with braid and buttons over blouse with embroidered cuffs; pendant on chain round neck; the hands clasped before her; inscribed above to l., L. L. B., to r., C. A. E. MOBERLY 1912. Black and red chalk on buff paper $14 \times 13\frac{1}{2}$ in.

(*Senior Common Room.*)

8 THE SAME

E. F. Jourdain.

Bust, three-quarters to l., looking down; signed in monogram to r., E. F. J., and dated to l. 1915. Sketch in blue chalk on grey paper $11 \times 8\frac{1}{2}$ in.

Bequeathed by the painter, 1924. (*Senior Common Room.*)

9 JOAN EVANS

E. F. Jourdain.

B. 1893; daughter of Sir John Evans, K.C.B.; entered St. Hugh's College, 1914; Librarian, 1917–22; B.Litt. 1920.

Half length, the head three-quarters to r.; brown hair, light green hat; yellow coat and dress; pearl necklace; stone pine, sea, and sky background; signed below to r., E. F. J. Water-colour sketch on white paper, 17×13 in.

Painted in 1923. Bequeathed to the College by the painter in 1924. (*Senior Common Room.*)

XXVII

PORTRAITS IN ST. HILDA'S HALL[1]

1 EDWARD ARMSTRONG

Arthur Norris.

B. 1846; Scholar of Exeter College; Fellow of Queen's College, 1869; Pro-Provost, 1911–22; Foundation Member of Council of St. Hilda's Hall.

Bust, facing the spectator, the head turned slightly to r.; head a little bald, rough hair, moustache and pointed beard; collar and tie; gown over coat indicated; signed to r. across gown, ARTHUR NORRIS 1917.

Charcoal on yellow paper touched with white paint 29 × 21 in.

Purchased for the Hall by some of his old pupils, members of the Hall. (*Hall.*)

2 MRS. ESTHER ELIZABETH BURROWS

Berta Maul.

B. 1847; daughter of William Bliss; married Henry Parker Burrows; First Principal of St. Hilda's Hall, 1893; resigned 1910.

Bust, almost facing the spectator, the head very slightly to r.; white hair dressed high above the forehead; soft white fichu held with a brooch in centre; white ribbon held with a jewelled brooch round throat; signed on frill of fichu, B. MAUL OXFORD 1910; pale background. Crayons on paper, 18 × 13½ in.

Drawn in 1900 for the Students of the Hall. (*Hall.*)

3 CHRISTINE M. E. BURROWS

L. Leslie Brooke.

B. 1872; daughter of Henry Parker Burrows; educated at Cheltenham College and Lady Margaret Hall; Tutor and Vice-Principal of St. Hilda's Hall; Principal, 1910; resigned, 1919; Principal of the Society of Oxford Home-Students, 1921; M.A. 1921.

[1] A bust of the Foundress, Miss Dorothea Beale, by Evangeline Stirling, formerly in the Hall, was destroyed by an accident in 1920.

Bust, facing the spectator; dark hair loosely coiled at the back; black dress, white blouse with frill round neck, blue jewelled brooch; inscribed above to l. CHRISTINE M. E. BURROWS, to r., L. L. B. 1919. Black, white, and red chalk on yellow paper $14\frac{1}{2} \times 12\frac{1}{2}$ in.
Drawn for subscribers for the staff and students. (*Hall.*)

4 ELIZABETH A. LEVETT

J. St. Helier Lander.

Scholar of Lady Margaret Hall, *c.* 1906; History Tutor and Vice-Principal of St. Hilda's Hall; Tutor to women-students at King's College, London; M.A. 1920.

Half length, seated slightly to r., the head facing the spectator; brown hair; wearing pince-nez; black dress, slightly open at throat, white collar and sleeves; M.A. gown and hood; her r. arm hangs over the end of a chair, the l. arm only seen; dark background. Canvas $29 \times 24\frac{1}{2}$ in.

Subscribed for in 1924 by old students at St. Hilda's for the College. (*Hall.*)

XXVIII

PORTRAITS BELONGING TO THE SOCIETY OF HOME-STUDENTS

1 MRS. CHARLOTTE BYRON GREEN [1]

Mrs. Hugh Egerton.

B. 1842; Foundation Member and first Hon. Secretary of the Association for the Education of Women in Oxford, 1878; Member of the Delegacy for Women Students, and of Committee for Home-Students; created Hon. M.A. 1921.

Bust, facing the spectator, the head slightly to l.; grey hair; dress indicated; brooch at throat. Pencil on tinted grey paper, $15\frac{1}{2} \times 10\frac{1}{2}$ in. (*Home-Students' Common Room.*)

2 MRS. BERTHA JANE JOHNSON [2]

Mrs. Jane de Glehn.

B. 1846; First Principal of the Society of Oxford Home-Students, 1893–1921; M.A. 1920.

Bust, slightly to r., the head turned facing the spectator; white hair, pale grey eyes; soft black fine lace round neck, white fichu and pale dress indicated; necklace of two rows of black beads; signed and dated below to l., JANE DE GLEHN JULY 1921; pale buff paper, black and red chalk, $15\frac{3}{4} \times 10\frac{1}{4}$ in.

(*Home-Students' Common Room.*)

3 THE SAME

Mrs. Hugh Egerton.

Bust, three-quarters to l.; white hair dressed loosely brushed away from the brow; high-collared dress with white frill round the neck; brooch indicated; signed below to r., M. A. E. Pencil on tinted grey paper, $15\frac{1}{2} \times 10\frac{1}{2}$ in. See No. 8, Lady Margaret Hall. (*Home-Students' Common Room.*)

[1] See also in Somerville College No. 14, p. 300.
[2] See also in Lady Margaret Hall No. 8, p. 294.

XXIX

ADDITIONS SINCE 1912 TO THE UNIVERSITY COLLECTIONS

I. BODLEIAN LIBRARY AND GALLERY

1 DANTE

A collection of reproductions of all known portraits, twelve in number.

Presented by Dr. Paget Toynbee in 1917. (*Gallery.*)

2 THE SAME

A cast of the Bertolini mask believed to have been taken from the mask originally placed on the Poet's Tomb at Ravenna: presented to the Oxford Dante Society by Baron Kirkup in 1879. Deposited on loan by the Oxford Dante Society in 1916. (*Gallery.*)

3 THE SAME

Alexander Munro.

Plaster cast of the bust.

Presented by the executors of the late Hon. W. Warren Vernon, editor of Benvenuto's commentary on the *Commedia*, in 1919. (*Gallery.*)

4 TASSO

A small wax relief made by the medallist Nathaniel Marchant (1739–1816) from a cast taken from the head of Tasso after his death, and preserved in the Convent of S. Onofrio in Rome, where he died in 1595; a label on the back gives this information. Oval $3\frac{1}{2} \times 2\frac{1}{2}$ in. (*Gallery.*)

5 OLIVER CROMWELL

Robert Walker.

Bust, three-quarters to r., the head turned towards the spectator; brown hair falling to neck, very slight moustache; no wart visible; linen collar turned down over coat of plate-armour;

dark background with pale buff tint behind his l. shoulder. Canvas 29 × 24½ in.

The frame lettered 'Oliver Cromwell. Protector. Benefactor. Chancellor.'

Presented to the University by a large body of subscribing members through the agency of Mr. R. W. Raper, Fellow of Trinity College in 1913.[1]

This first portrait of Cromwell to be exhibited in any University or College building was bought from Holton Park near Wheatley.[2] (*Gallery.*)

6 SAMUEL PEPYS

Copy by Miss Grose after John Hayls.

B. 1633; the Diarist; d. 1703.

Half length to l., the head turned facing the spectator; brown wig, clean-shaven face; large white cravat; golden-brown velvet coat, showing full shirt sleeves at wrists; his l. hand before him holds a small sheet of music with the words—*Beauty retire thou*; dark background. Canvas 29½ × 25 in.

Presented by H. B. Wheatley, F.S.A., in 1915. The original painting is in the National Portrait Gallery.

(*Rawlinson Room.*)

7 BULKELEY BANDINEL

B. 1781; Bodley's Librarian, 1813–60; d. 1861. (See also vol. i, p. 120.)

Bust, very slightly to r.; short fair hair, clean-shaven face except for small whiskers; white collar, stock, and tie; black coat over two waistcoats black and white; cloudy grey background. Miniature, water-colour on ivory, 2¾ × 2¼ in. Presented by C. W. Kennedy of Scots Hill House, Croxley Green, a member of University College, in 1913. This and the following were inherited from a descendant of the subject. (*Librarian's Study.*)

8 MRS. BANDINEL

Mary, daughter of John Phillips of Culham Park, Berks.; married Dr. Bandinel in 1815.

Bust, slightly to r.; dark hair dressed in sausage curls close to the

[1] The price was £200; a proportion of this sum was contributed by descendants of Cromwell.

[2] See a correspondence on the provenance of this picture in the *Oxford Magazine*, Nov. 6, 13, and Dec. 4, 1913.

head, pearl ornament in front; pearl necklace, earrings, and brooch; black satin low-necked bodice edged with fine lace; dark grey background, crimson curtain to l. Miniature, water-colour on ivory, $2\frac{7}{8} \times 2\frac{1}{4}$ in. On the back is written in Mr. Madan's hand 'Mrs. Bandinel given by Mr. C. W. Kennedy, July 1913', and over pencil, 'drawn by De Rous? in St. Helier Jersey.' (*Librarian's Study.*)

9 EDWARD WILLIAM LANE

Richard James Lane.

B. 1801; orientalist; resided in Egypt, 1825–8, 1833–5, 1842–9; Published *The Modern Egyptians*, 1836; *Arabic Lexicon*, 1863–76; d. 1876.

Bust in plaster, facing the spectator, the head turned very slightly to l.; short smooth hair; moustache; no drapery. On a label on the back is written 'Edward William Lane 1801–1876. Plaster Bust modelled by his brother Richard James Lane, A.E.R.A., probably in 1833. Presented to the Bodleian Library by their great nephew Reginald Lane Poole 1921.' (*Gallery.*)

10 HENRY OCTAVIUS COXE

B. 1811; Bodley's Librarian, 1860; d. 1881.

Bust, seated to l. in a red arm-chair, looking at the spectator; short grey hair, whiskers; white collar and white tie in a bow; black gown over black coat; dark background. Water-colour on paper, $12\frac{3}{4} \times 10\frac{1}{2}$ in.

Inscribed 'By — Smith, based on a photograph'. Taken about 1870 and presented by the Rev. Hilgrove Coxe. (*Library.*)

11 THE SAME

F. Tatham.

Half length, seated slightly to r., the head turned towards the spectator: thick fair hair, clean-shaven young face; white collar, black stock, and cravat; white shirt, buff waistcoat, grey coat with large high collar; signed to r., F. TATHAM 1833; pale grey background. Water-colour on paper $11\frac{3}{4} \times 9\frac{1}{2}$ in.

This drawing has been given the name of Philip, son of H. O. Coxe. The date on it, however, makes that identification impossible, while it is quite consonant with the supposition that the portrait is of Bodley's Librarian at the age of 22.

(*Library.*)

12 HENRI BOURBON COMTE DE CHAMBORD

B. 1820; son of the Duc de Berri, last of the direct line of the Bourbon Kings; at one time claimant of the throne of France; d. 1883.

Medallion, made in 1841; head in profile to r., hair smoothly brushed close to head; whiskers from ears to and under chin; eyes unincised. Plaster $3\frac{1}{4} \times 3$ in.

Presented by Mrs. Stonehouse in 1913. (*Librarian's Study.*)

13 ROBINSON ELLIS

A. Broadbent.

B. 1834; Professor of Latin; d. 1913.

Bust, life size, facing the spectator; bald head, short hair, beard and moustache; collar, bow-tie; M.A. gown over buttoned coat. Bronze.

Presented by Mr. Digby Lamotte of Trinity College in 1919. (See also under Trinity College, No. 74.)

Exhibited at the Royal Academy in 1918. (*Gallery.*)

14 MARJORY WARDROP.

Daughter of Thomas Wardrop; Georgian Scholar and translator; in her memory her brother, Sir Oliver Wardrop, founded a fund for the promotion of Georgian studies, and presented a number of books to the Library; d. 1913.

Cast in bronze of death mask of face. (*Librarian's Study.*)

15 LOUIS M. O. DUCHESNE

Philippe Besnard.

B. 1843; ecclesiastical historian; Member of the French Academy, and Academy of Inscriptions; Director of the École Française of Rome; D.C.L., d. 1922.

Life mask of face in yellow plaster; bald forehead, clean-shaven face; tiny edge of collar showing; eyes deeply incised.

Presented by Professor Sayce in 1923. (*Gallery.*)

16 FALCONER MADAN

Percy Bigland.

B. 1851; Scholar of Brasenose College; Fellow, 1876; Sub-Librarian of the Bodleian Library, 1880; Librarian, 1912–19; University Lecturer in Palaeography, 1889–1912.

Half length, seated nearly in profile to l.; white hair, beard and

moustache; white collar and cuffs; M.A. gown and hood over dark clothes; his hands clasped before him; dark background. Canvas 30 × 25 in.

Given by a body of subscribers in 1920. (*Library.*)

17 ARTHUR ERNEST COWLEY

Harry Collison.

B. 1861; Exhibitioner of Trinity College; Fellow of Magdalen College, 1902; Sub-Librarian of the Bodleian Library, 1900–19; Librarian, 1919; D.Litt., F.B.A.

Half length, seated to r.; thin grey hair, clean-shaven face; white collar and cuffs, black tie; D.Litt. full dress grey and scarlet gown over dark clothes; both hands before him, the r. holding a tablet on which a Hittite inscription is seen. Canvas 36½ × 8½ in.

Presented by the Painter, 1925. (*Library.*)

II. THE SCHOOLS

18 GEORGE NATHANIEL, MARQUESS CURZON

Sir Hubert von Herkomer.

B. 1859; Statesman, Chancellor of the University, 1907; created Marquess Curzon, 1921; d. 1925.

Three-quarters length, seated to l., the head towards the spectator; short smooth brown hair, clean-shaven face; large lace cravat; Chancellor's black and gold robes over black clothes; his r. hand rests on the arm of his chair, his l. on a large paper which lies on a carved oak table slightly to r. before him; dark reddish background. Canvas *c.* 65 × 50 in.

Painted in 1914 but left unfinished; completed by George Harcourt and presented by Lady von Herkomer. (*North School.*)

III. ASHMOLEAN MUSEUM

19 OLIVER CROMWELL

Edward Pierce.

Bust, in white marble, slightly larger than life, facing the spectator, the head turned slightly to r.; the hair in curls to the neck, slight moustache and tuft on the chin; eyes incised; a wart plainly marked over his r. eyebrow; falling linen collar with plain hem;

plate-armour decorated with rivets and curves, a lion's head on the breast; inscribed O CROMWELL on the marble base, and signed E. PIERCE FECIT.[1]

Purchased from Lord Taunton, of Quantock Lodge, near Bridgewater, in 1920. (*Eldon Room.*)

20 JOHN TRADESCANT THE ELDER

B. *c.* 1583; Founder of the Tradescant Museum and Botanic Garden at South Lambeth; d. 1638.

Bust, three-quarters to l.; white moustache and short square beard; wide black high-crowned hat; small, white, falling collar with tassels; black dress; red background; one of two ovals (with the following) painted as in decorated frames side by side on a canvas *c.* 25 × 54 in. (*Tradescant Lobby.*)

21 ELIZABETH TRADESCANT

B. 1586; daughter of James Day of Meopham, Kent; married John Tradescant the Elder, June 18, 1607; mother of John Tradescant II; d. before 1638.

Bust, three-quarters to r.; wide, high-crowned black hat over white frilled cap; soft white cambric covering her throat; black dress with wide white collar; red background, oval; in one frame with the last. (*Tradescant Lobby.*)

22 ?JANE TRADESCANT

B. ?1610; married, as his first wife, John Tradescant II *c.* 1627, the mother of Frances, b. ? 1628 and John III, b. 1633; d. 1634.[2]

Half length, slightly to l.; black hood with white lace-trimmed lining over white cap with a double gauffered edge tied under chin with brown ribbons; white shoulder cape and deep turned back cuffs trimmed with the same lace; tight fitting bodice of white stuff covered with red and black pattern; white skirt; black bead bracelet, and ring on fourth finger of her l. hand which holds a carnation before her; dark background. In an oval spandrel. Canvas 29 × 24¼ in.

Lent to the Museum, with the two preceding entries, in 1915, by the late Mr. E. G. Thorne, in whose house in South Lambeth

[1] For an outline of the sculptor's career see the annual volume of the *Walpole Society* for 1923. He died in 1695.

[2] Her burial, for which John Tradeskin paid 12*s.*, in St. Mary's, Lambeth, on June 1, 1634, is recorded in the Churchwarden's books. See Gough's *Survey.*

they are said to have been preserved since it was owned and occupied by the Tradescant family.[1] Presented by Miss E. D. Thorne and Miss A. C. Thorne in 1924.

(*Tradescant Lobby.*)

23 RICHARD SUETT

Samuel de Wilde.

B. 1755; chorister at Westminster Abbey; appeared at the Haymarket Theatre, 1771; at Drury Lane, 1780; acted there for the rest of his life; appeared in Shakespearean and other parts; d. 1805.

As 'Dicky Gossip' in Prince Hoare's *My Grandmother.* Whole length, standing, facing the spectator, the head slightly to l., in front of a fireplace in which are flowers in a large vase; short grey wig, clean-shaven face; white shirt with turned-down collar, pink striped tie wound twice round throat and loosely tied; grey coat with three pieces of knotted tape over shoulders, blue waistcoat; brown leather apron over a white one; grey stockings and flat black shoes; large scissors and saw at his waist between the two aprons; his. l. hand holds hat, his r. spread open on his apron; background of pale grey panels, map over the mantel; mahogany chairs to r. and l.; closed door to r.; probably the stage of the small theatre in the Haymarket. Signed and dated 1797. Canvas $29\frac{1}{2} \times 23$ in.

Exhibited at the Royal Academy in 1797.

Presented to the Ashmolean Museum by Mr. Ayerst H. Buttery in 1924.

[1] Tradescant's house, according to Dr. Ducarel the historian of Lambeth (1790), was, after Mrs. Tradescant's death, divided into two parts. The front part was owned in 1772, when he wrote, by Dr. Ducarel himself, the remainder making offices for the 'great brick house' built by Ashmole, adjoining it. This house—Ashmole's—then or later called Stamford House, was about 1760 purchased of some of Ashmole's descendants by a Mr. John Small, and it afterwards passed to a Mr. T. White. Dr. Ducarel's house, called the Turret House, was in 1851 in the possession of John Miles Thorne, Esq. It is possible that the three portraits here catalogued were preserved there from the days of the Tradescant's occupation. But since in all his careful notes, made in 1772, on the Tradescants and their portraits in the Ashmolean, Dr. Ducarel does not mention them, their history is not quite clear. See Nichols's *Biogr. Topogr.* for Dr. Ducarel's *History of Lambeth, Appendix*, 1790, p. 95, and *Notes and Queries, 1st series*, iii and v, and *passim.* The portraits were probably painted about 1636.

IV. ADDITIONS TO COLLEGE COLLECTIONS

ACQUIRED SINCE THE FOREGOING CATALOGUE WAS MADE

UNIVERSITY COLLEGE.

REGINALD WALTER MACAN

Maurice Greiffenhagen.

B. 1848; Scholar of University College, 1868; Senior Student of Christ Church, 1872; Fellow and Tutor of University College, 1884; Master, 1906–23.

Three-quarters length, seated to l., the head leaning on his r. hand, facing the spectator; white hair, clean-shaven face; white collar, shirt, cuffs, and tie; grey and scarlet D.Litt. full dress gown over evening clothes; gold watch-chain; his l. hand rests on the arm of his chair; plain dark background; signed below MAURICE GREIFFENHAGEN 1923, and inscribed across the top DR. REGINALD MACAN D.LITT. OXON, LITT.D. T.C.D. Canvas $41\frac{1}{2} \times 36\frac{3}{4}$ in.

Painted for the College in 1923 and exhibited at the Royal Academy, 1924. (*Hall.*)

EXETER COLLEGE.

GEORGE HAKEWILL

(See No. 10, vol. ii, p. 66, Exeter section.)

Half length, seated very slightly to r.; close cut dark hair; grey square beard and moustache; plain quilled ruff and turned-back cuffs; black gown and a red hood just visible over dark dress; his r. hand holds a pen with which he is writing in an open MS. book supported by his l., on a table before him; on the open pages are inscribed the titles of some of his books: *A Declaration of the Providence of God* (1630), *Preservation of the World from Decay*, *The Vanity of the Eye* (1608), *Scutum Regium* (1612), *The Answer to Do^r. Cariers Letter to K. James* (1616), *The Confirmation of Prince Charles* (1613), *Days of Purim and the Treason of the Powder Plot* (1626), *The King of Sweden . . . in Germany*; above to r. coat of arms with the mottos AD TE DOMINE and NON EST MORTALE QUOD OPTO. Canvas $28\frac{1}{2} \times 24$ in.

Presented to Exeter College in 1924 by Mr. Justice Eve, M.A., Hon. Fellow, Mr. W. A. Littledale, M.A., and Mr. W. H. Quarrell, M.A., F.S.A., all members of the College. (*Bursary.*)

ORIEL COLLEGE.

CHARLES WOOD, VISCOUNT HALIFAX

George Richmond.

B. 1800; educated at Oriel College; Chancellor of the Exchequer, 1846; First Lord of the Admiralty, 1855; Secretary of State for India and Lord Privy Seal; G.C.B., 1856; created Viscount Halifax, 1866; d. 1885.

Three-quarters length, seated to l., in a red velvet arm-chair, the head slightly bent forward and looking at the spectator; white hair and whiskers, face otherwise clean-shaven; white collar, broad black silk stock and tie; white shirt and waistcoat crossed by broad rose-coloured ribbon; black coat, dark grey trousers; star on his breast; both hands before him rest on dark red leather-bound book held on his knee; warm dark background, red curtain to l., red fringed cushion under his l. elbow. Canvas 37 × 28 in.

Presented by Lord Halifax in 1924.

Engraved by J. D. Miller. (*Hall.*)

FREDERICK YORK POWELL

W. B. Yeats.

B. 1850; Student of Christ Church, 1884; Tutor; Regius Professor of Modern History and Fellow of Oriel, 1894; d. 1904.

Bust slightly to r., the head bent down reading; thick dark grey hair; reddish brown beard and moustache; eye-glasses; white collar, black tie; dark coat and waistcoat; plain warm-brown background. Canvas, oval, 28 × 23 in.

On the back is the copy of a letter from the subject, dated Bedford Park, July 15, 1892, which mentions the sitting on that day.

Presented to the College by Sir Charles Firth, late Regius Professor of Modern History, in 1925. (*Common Room.*)

LINCOLN COLLEGE.

JOHN WESLEY

(See No. 21 under Lincoln College, vol. ii, p. 177.)

Bust to l.; long white hair with curls over the ears, and again on shoulders, clean-shaven face; long fine cambric bands; white stock; black gown over cassock; warm dark background; painted in an oval spandrel. Canvas $28\frac{3}{4} \times 23\frac{3}{4}$ in.

Apparently based upon the portraits by John Jackson and William Hamilton, 1789.
Purchased for the College in 1924. (*Hall.*)

BRASENOSE COLLEGE.

JOHN MIDDLETON, CALLED THE CHILD OF HALE

B. 1578 at Hale in Childwall parish, Lancashire; a giant nine feet three inches in height; in 1617 he went to the Court where he wrestled and displayed his size; he travelled home through Oxford and spent a few days at Brasenose; d. 1623.

Whole length, standing facing the spectator; dark hair, moustache and peaked beard; falling ruff and wrist ruffles; red tunic striped with brown; long white trunks patterned in black; green stockings with red bows at the knees; brown shoes with buckles, and red soles and heels; black sword belt embroidered in white, and sword; both hands, very large, spread out before him; dark background. Canvas 117 × 65 in.

Given to the College in 1924 by Colonel Ireland Blackburne of Hale Hall, in whose house the painting has been preserved. (*Kitchen.*)

THE SAME

Small whole length; beard and moustache; dark clothes, dark background. Canvas 26½ × 19 in.

A copy by T. B. Banner, Scholar of the College, made in 1842 from the original; the frame is inscribed 'This is the true portraiture of John Middleton, the Childe of Hale, who was borne at Hale 1578 and dyde 1623 : 9 feet 3 inches.' (*Buttery.*)

THE SAME

Small whole length, standing facing the spectator; long hair, small moustache; white collar, red jerkin, white breeches and leggings; sword and belt over shoulder. Frame inscribed with name and date. Water-colour on paper 9 × 4¼ in. (*Buttery.*)

CHRIST CHURCH.

MATTHEW LEE

L. F. Roubiliac.[1]

B. 1694; educated at Christ Church; M.A. 1720, D.M. 1726; practised medicine in Oxford; Fellow of the Royal College of

[1] This bust was previously overlooked by the cataloguer. The attribution has been discovered by Mrs. Arundell Esdaile, to whom I here record my thanks.

Physicians, 1732; founded the anatomy lectureship at Christ Church; d. 1755.

Bust, facing the spectator; short hair, clean-shaven face; eyes incised; gown over shirt thrown open at the neck. Marble, painted. (*Lecture Room of Laboratory.*)

TRINITY COLLEGE.

ROBERT HARRIS

Theophilus Metcalfe.

B. 1581; educated at Magdalen Hall; B.D. 1614; held the living of Hanwell, Oxfordshire, and St. Botolph's, Bishopsgate; Parliamentary Visitor of the University, 1647–52; made President of Trinity by the Earl of Pembroke, and admitted D.D.; d. 1658.

Bust, facing the spectator; black crimped hair to the shoulders; short moustache, the upper lip shaven in the middle, tuft on chin; short square bands with tassel; black clothes. Black water-colour on paper, $5\frac{1}{2} \times 4\frac{1}{4}$ in. On the back in a hand of the early seventeenth century is the following: 'T. M. Primos Juventutis annos ingressus lusit'.[1] In a later hand 'Theophilus Metcalfe'. Also 'Dr. Robert Harris President of Trinity'.

Presented to the College in 1924 by Sir J. Arthur Anstice, M.A. of Trinity College, to whom it came among the papers of Mr. John Bache of Chesterton near Bridgenorth. The painter was a writing master who flourished in the first half of the seventeenth century. His portrait in the same style, and evidently his own work, is prefixed to his little book on *Short Writing.* (*President's House.*)

THOMAS MILLARD

B. 1790; generous benefactor to the College, in whose memory the Millard Laboratory was named; d. 1871.

Bust, silhouette in profile to l.; wig tied with a bow behind, clean-shaven face; high collared coat. Black paper on white, $3\frac{3}{4} \times 2\frac{5}{8}$ in.

On the back is written 'T. Millard Aetat. 74'. In a later hand a biographical note, and 'this small silhouette of Mr. Millard at the age of 74 was presented in 1924 to the President and Fellows of Trinity College by Captain A. C. Seton Christopher (late Seaforth Highlanders) a grand-nephew of Mrs. Thomas Millard.' (*Common Room.*)

[1] Possibly drawn as a joke during a sermon.

St. John's College.

SIR JOHN COOKE

B. 1666; Scholar of St John's College, 1684; fought at the Battle of the Boyne; B.C.L. 1691, D.C.L. and member of Doctors' Commons, 1694; Knighted 1701; Dean of Arches, 1703; Vicar-General; d. 1710.

Three-quarters length, seated three-quarters to r.; black wig falling over shoulders, clean-shaven face; bands; scarlet and pink full dress D.C.L. gown, with dark fur collar over dark clothes; his r. hand holds a folded paper, the l., the arm supported on the arm of his chair, rests on a table to r., on which lies a mace; dark background, inscribed above to l., Sr JOHN COOKE, KN^t^ DEAN OF THE ARCHES 1702. Canvas $59\frac{1}{2} \times 45$ in.

Presented to the College by Colonel Tristram, son of Chancellor Tristram, in 1924. The portrait was formerly at Doctors' Commons. (*Hall.*)

Worcester College.

SIR KENELM DIGBY

(See vol. i, p. 52.)

Half length copy of portrait No. 128 in the Bodleian. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in. (*Bursary.*)

BONAMY PRICE

B. 1807; entered Worcester College, 1825; M.A. 1832; Drummond Professor of Political Economy, 1868–88; d. 1888.

Bust, facing the spectator; white hair, small whiskers, otherwise clean-shaven face; white standing collar, black tie; black coat and waistcoat; clouded background. Pencil drawing on porcelain $11\frac{3}{4} \times 9\frac{1}{2}$ in.

Presented to the College by Father James Christie, of the London Oratory, grandson of the subject, in 1924.

(*Bursary.*)

Keble College.

KING CHARLES I

Sir A. Van Dyck.

(See p. 196, under Jesus College, No. 13.)

Three-quarters length, standing slightly to r.; dark hair to neck, moustache and pointed beard; wide lace collar, wearing robes of state, crimson ermine-lined mantle and cape; crimson tunic

edged with fur; white satin sleeves and under-dress; Garter collar and badge; his l. hand on the hilt of his sword, his r. on his hip, knuckles down; dark curtain background; window-ledge to r. Canvas 48 × 39 in.

A modern copy of the whole length portrait at Windsor inscribed C. R. 1636 of which there is a version at Jesus College.

Given to the College by Lord Halifax. (*Hall.*)

SOMERVILLE COLLEGE.

MARCELLINE VALMORE

P. J. David.

B. 1787; daughter of Desbordes an armorial painter, married Valmore, a tragic actor; Poetess; d. 1859.

Medallion, bronze, head in profile to r., long hair hanging over the brow and neck; eyes almost closed; inscribed on the l. side MARCELLINA VALMORE, and below the neck P. J. DAVID 1832. 6 inches in diameter.

Given to Somerville College by Miss Grace Hadow in 1919.

POPE PIUS XI

P. A. de László.

Achilles Ratti, B. 1857; admitted a Reader in the Bodleian Library, 1913; Archbishop of Milan and Cardinal, 1921; elected Pope, 1922.

Three-quarters length seated in a high-backed green arm-chair facing the spectator; white skull cap (zuchetto), brown hair touched with grey; clean shaven face, spectacles; round white collar; white buttoned cassock, with small shoulder-cape (mozzetta) open in front, white watered silk cuffs and sash with gold fringed ends; red cloak with square velvet collar over his shoulders; large jewelled cross hanging from a looped gold chain on his breast; both elbows on arms of his chair, the r. hand holding a small white covered book, a finger between the leaves, a ring on the third finger, the l. hand touches his chain; dark background; signed below to r. LASZLO, VATICAN, 1924. Canvas 44 × 36½ in.

Given to the Bodleian Library by the Painter in 1925. (*Gallery.*)

I. INDEX OF PORTRAITS

Abbot, Charles, Baron Colchester, iii. 88
—, George, *two portraits*, ii. 3, 20
—, Robert, iii. 18
Abbott, Charles, Baron Tenterden, ii. 272
—, Evelyn, ii. 37
—, Robert Lamb, iii. 291
Acland, Sir John, ii. 65
—, Mrs. Sarah, iii. 101
Adams, Bernard, iii. 124
—, Arthur Roberts, iii. 187
—, Fitzherbert, ii. 175
—, William, iii. 246
Addison, Joseph, ii. 125, 222
Agar, Charles, Earl of Normanton, iii. 79
Airay, Henry, ii. 115
Albany, Prince Leopold, Duke of, iii. 102
Aldrich, Henry, *thirteen portraits*, iii. 40 sqq., 110, 114, 115
King Alfred, ii. 1, 242
Allen, Thomas, xxii; in glass, ii. 107; iii. 125, Pl. XI
—, William, ii. 107
Allestree, Richard, *three portraits*, iii. 29, 30, 31
Alsop, Anthony, iii. 50
Alston, Sarah, Duchess of Somerset, ii. 252
Alvarez, Ferdinand, of Toledo, Duke of Alva, iii. 13
Amherst, William Pitt, Earl, iii. 98
Andrewes, Lancelot, iii. 194, 277
Queen Anne, xxi *n.*, *two portraits*, ii. 5, 85, 124; iii. 45, 240
Anne of Cleves, ix, iii. 148, 149, 151
Anne of Denmark, xvi, xvii
Annetts, Albert, ii. 105
Anson, Sir William Reynell, ii. 203
Arlington, Henry Bennet, Earl of, iii. 30, 112, 113
Armstrong, Edward, ii. 138; iii. 305
Arnold, Matthew, ii. 37, 100
—, Thomas, ii. 93
Arragon, Queen Catherine of, ii. 45
Arris, Edward, xx
Arundel, Thomas, ii. 108
Ashley-Cooper, Anthony, 1st Earl of Shaftesbury, ii. 68
Asquith, Herbert Henry, Earl of Oxford and Asquith, ii. 42
Astley, Richard, ii. 183
Atterbury, Francis, iii. 55
Auckland, William Eden, Baron, iii. 82

Bacon, Sir Francis, Lord Verulam, xxv; ii. 81, 217
—, Sir Nicholas, iii. 13, 121
Bagot, Sir Charles, iii. 94
—, Lewis, *three portraits*, iii. 77
—, Richard, ii. 200
Baillie, Matthew, ii. 28, Pl. III
Baker, George Edward, ii. 242
—, William, iii. 222
Ball, Sidney, iii. 188
Balliol, John of, *two portraits*, ii. 17
Bancroft, John, *two portraits*, ii. 3; iii. 24, 112, 113
—, Richard, ii. 152
Bandinel, Bulkeley, iii. 309
—, Mary, Mrs., iii. 309
Barker, Unknown man of the family, ii. 154
—, Hugh, ii. 154, Pl. XXI
Barlow, Thomas, ii. 122, 144, Pl. XVII
Barnett, Samuel Augustus, iii. 232
Barrington, Shute, *two portraits*, ii. 29, 41; iii. 86
Barton, Henry, *two portraits*, ii. 54, Pl. VII
Bathurst, Henry, Earl, ii. 27
—, Henry, ii. 166
—, Ralph, *four portraits*, iii. 128, 129

Baylie, Richard, iii. 173
Beauchamp, Frederick Lygon, Earl, iii. 287
Beaufort, Henry, in glass, ii. 141
—, Henry Somerset, 3rd Duke of, ii. 87
—, Margaret, Countess of Richmond and Derby, ii. 243; iii. 292
Beeston, Henry, ii. 158, Pl. XXI
Bell, George Charles, iii. 268
Bellamy, James, *two portraits*, iii. 188, Pl. XIV
Bennet, Henry, Earl of Arlington, iii. 30, 112, 113
—, Sir John, Lord Ossulston, iii. 239
—, Sir Simon, *two portraits*, ii. 2
Bennett, Giles, ii. 190
Benson, George, iii. 165
—, Martin, *two portraits*, iii. 63, 113
Bentham, Jeremy, *two portraits*, ii. 134
Bernard, Sir Francis, Bt., iii. 72
Best, William Draper, Lord Wynford, iii. 229
Bethell, Richard, Lord Westbury, iii. 229, Pl. XVIII
Bexley, Nicholas Vansittart, Baron, iii. 97
Bickley, Thomas, ii. 47, 215
Bigg, Henry, ii. 161
Binney, Hibbert, iii. 266
Birkenhead, F. E. Smith, Earl of, iii. 234
Bisse, Philip, ii. 159
—, Philip, *Frontispiece*, iii. 211
Bissett, William, iii. 85
Blackburne, Lancelot, iii. 59
Blackstone, Sir William, ii. 194, 207, Pl. XXVI
Blake, Henrietta Jex, iii. 295
—, Robert, iii. 215 and *n.*
Blandford, Walter, iii. 217
Blechenden, Richard, iii. 261
Blencowe, Anthony, xxi, ii. 80; in glass, 107
Bligh, Sir John Duncan, ii. 200
Bliss, Philip, *two portraits*, ii. 96, Pl. XII
Blount, Sir Thomas Pope, iii. 115
Bloxam, John Rouse, ii. 238
Bodley, Sir Thomas, xxii, *four portraits*, ii. 48; in glass, ii. 107, 152
Bottrell, W., iii. 90
Boulter, Hugh, *two portraits*, ii. 225; iii. 59, 113
—, James, ii. 55, Pl. VII
Bourbon, Henri, Comte de Chambord, iii. 311
Bowen, Charles S. C., Lord, ii. 37
Boyd, Henry, iii. 277
Boyle, Cecil, ii. 15
—, Charles, Earl of Orrery, *two portraits*, iii. 54
—, Charles, Viscount Dungarvan, ii. 88, Pl. XV
Brackley, Sir Thomas Egerton, Viscount, ii. 250
Bradley, James, ii. 25
—, Richard, iii. 137
Bradshaw, William, iii. 56
Brandon, Charles, xi
Branthwaite, John, iii. 282
Bray, Thomas, ii. 72
Bridgman, Mrs. Mary, ix, iii. 147, 150, 158
Bright, James Franck, ii. 16
Briscoe, Thomas, iii. 205
Broderick, George Charles, *two portraits*, ii. 61
Brome, Adam de, ii. 108.
Bromley, William, iii. 54, 114, 115
Brooks, John, iii. 52
Brouncker, William, iii. 24
—, Winifred, iii. 24
Browning, Robert, ii. 34
Bryce, James, Viscount, ii. 106, Pl. XV; iii. 144
Buckeridge, John, *two portraits*, iii. 147, 162, Plate XIV
Buckingham, George Villiers, Duke of, iii. 34
Buckland, William, ii. 275, Pl. XXXII
Buckell, Alderman Sir Robert, *corrigenda*, iii. 350
Buckler, Benjamin, ii. 194
Bulkeley, Thomas James, Viscount, iii. 203
Bull, George, ii. 70
—, John, iii. 99
Bulley, Frederick, ii. 237
Bullinger, Henry, iii. 296
Burgess, Thomas, ii. 273, 274
Burghley, Sir William Cecil, Lord, ii. 47

Burgon, John William, ii. 100, Pl. XIII
Burleigh, Alexander Hugh Bruce, Lord Balfour of, ii. 105
Burrows, Christine M. E., iii. 305
—, Esther Elizabeth, Mrs., iii. 305
Burt, William, ii. 157
Burton, Edward, *three portraits,* iii. 92
—, Francis, iii. 90
—, Robert, xxv, xxvi, ii. 251; iii. 23, 109, Pl. II
—, Thomas, iii. 56
Busby, Richard, ii. 24; *six portraits,* iii. 35, 36, 37, 38
Butler, Edward, ii. 226, 227
—, Joseph, ii. 87, 108, 228
Butterfield, William, iii. 288, Pl. XXII
Byrde, Sir William, ii. 206

Caird, Edward, ii. 39
Camden, William, ii. 216; iii. 256
Canning, George, iii. 87
Carey, William, *two portraits,* iii. 95
Carleton, Dudley, Viscount Dorchester, iii. 21, 112, 113, Pl. III
Carne, John, iii. 182, Pl. XII
Caroline, Queen, ii. 127, 128
Carr, Ralph, ii. 56, Pl. VII
—, William Holwell, ii. 73
Cartwright, Thomas, ii. 120, 121
Case, John, *two portraits,* iii, 159, 160, 161, Pl. XIV
Catherine of Arragon, Queen, ii. 45
— of Braganza, Queen, ii. 122; in glass, 142; iii. 129
Cavendish Bentinck, William Henry, Duke of Portland, iii. 80
Cecil, Robert, Earl of Salisbury, ii. 152
—, Robert, Marquess of Salisbury, ii. 202, 207
—, Sir William, Lord Burghley, ii. 47
Chambers, Sir Robert, ii. 8, Pl. I
Chambord, Henri Bourbon, Comte de, iii. 311
Chambre, John, ii. 45
Chandler, Henry William, *two portraits,* iii. 251
Chapman, Joseph, iii. 136
King Charles I, *eight portraits,* xxi and *n.*, xxii, xxiii, ii. 66, 117, 118, 144, 183; in glass 141, 217; iii. 25, 147, 168, 169, 170, 171, 196, 215, 236, 319, Pl. XXVIII
King Charles II, ii. 120; in glass, 142; iii. 198
Queen Charlotte Sophia, *two portraits,* ii. 133, 134; iii. 183
Chase, Drummond Percy, *two portraits,* ii. 103; iii. 253
Chatham, William Pitt, Earl of, *two portraits,* iii. 133
Chaucer, Geoffrey, iii. 150
Cheyne, Thomas Kelly, ii. 104
Chichele, Henry, xiii and *n.*; ii. 148, 180, Pl. XXIV; 181, Pl. XXIV; in glass, 206
Prince Christian Victor of Schleswig Holstein, ii. 239
Church, Richard William, ii. 101
Clarendon, Edward Hyde, Earl of, iii. 271, 278
Clarke, George, *four portraits,* ii. 189, 190, 204; iii. 261 and *n.*, 262
Claughton, Thomas Legh, iii. 140
Clavering, Robert, iii. 60
Clayton, Sir Thomas, ii. 52, Pl. VI
Cleaver, Euseby, iii. 83
—, William, ii. 254, 255
Clerke, Charles Carr, iii. 101
—, Henry, ii. 220
Clough, Arthur Hugh, ii. 97
Codrington, Christopher, ii. 186, 187, 207, Pl. XXVI
—, Robert Henry, iii. 232
Coke, Sir Thomas, Earl of Leicester, iii. 65, 114, 115
Colchester, Charles Abbot, Baron, iii. 88
Cole, John, ii. 73
Coleridge, Bernard John, Lord, iii. 145
—, John Duke, 1st Baron, ii. 38
—, Sir John Taylor, ii. 76
—, William Hart, iii. 96
Colet, John, ii. 211, iii. 109
Collins, John Churton, ii. 39
—, Thomas, ii. 223
Compton, Henry, ii. 124; iii. 44, 112, 113
Conington, John, ii. 276
Conny, Robert, ii. 224

Conybeare, John, ii. 71 ; iii. 63
Cooke, John, ii. 271
—, Sir John, iii. 319
Cookes, Sir Thomas, *two portraits*, iii. 258, 259
Cooper, Anthony, iii. 263
Copleston, Edward, ii. 94, 95, 274, Pl. XXXII
Corbet, Richard, iii. 22, 112, 113
Cordell, Sir William, *see* Unknown man, iii. 148, 149, 152-4
Cotton, Richard Linch, iii. 265, Pl. XX
Courtenay, William, Earl of Devon, iii. 99
Coventry, Henry, ii. 205
Cowley, Abraham, ii. 51
—, Arthur Ernest, iii. 312
Cox, Michael, iii. 71
Coxe, Henry Octavius, ii. 276; *two portraits*, iii. 266, 310
Cradock, Edward Hartopp, ii. 258
Crackenthorpe, Richard, ii. 116
Creech, Thomas, iii. 219
Creighton, Mandell, ii. 61
Crew, Nathaniel, Baron, ii. 175, 176
Cromwell, Oliver, iii. 308, 312
Crotch, William, iii. 96
Crouch, Isaac, iii. 281
Crowe, William, ii. 164
Crowther, Samuel, ii. 164
Curzon, George Nathaniel, Marquess, ii. 203 ; iii. 312

Damien, J. de Veuster, Father, ii. 34
Daniel, Charles Henry Olive, *two portraits*, iii. 268
Dante, *fourteen portraits*, iii. 308
Daubeny, Charles Giles Bridle, ii. 235
Davey, Sir Horace, Lord, ii. 15
Davidson, Randall Thomas, iii. 145
Davie, Joseph, in a group, iii. 133
Darwin, Charles, iii. 206
Dean, John, ii. 93
Denison, Edward, ii. 57
—, William, iii. 273, 278
Denmark, Prince George of, with George Clarke, ii. 189
Derham, William, iii. 130
Descartes, René, ii. 22
Devereux, Robert, 2nd Earl of Essex, ii. 20, Plate II ; iii. 15
Devon, William Courtenay, Earl of, iii. 99
Devorguilla, Lady, xi, ii. 17, 18
Dibdin, Thomas Frognal, iii. 186
Dicey, Albert Venn, iii. 145
Digby, Sir Kenelm, iii. 115, 172, 319
—, William, Baron, ii. 228
Dobson, John, ii. 161
Dodgson, Charles Lutwidge, iii. 103
Dolben, Sir Gilbert, iii. 48
—, John, *three portraits*, iii. 30, 32, 112, 113, 114, 115
—, Sir John, *two portraits*, ii. 25 ; iii. 64
—, Sir John English, iii. 93
—, Sir William, ii. 174 ; iii. 81
Dorchester, Dudley Carleton, Viscount, iii. 21, 112, 113, Pl. III
Dorset, Thomas Sackville, Earl of, ii. 151
Douglas, John, ii. 28
Downe, William Pope, Earl of, iii. 124
Driver, Samuel Rolles, iii. 107
Drummond, William, of Hawthornden, ii. 184
Duchesne, Louis M. O., iii. 311
Ducie, Thomas Reynolds Moreton, 1st Earl of, ii. 75
Dudley, Robert, Earl of Leicester, ii. 2, 151
— and Ward, Julia, Lady, in glass, ii. 171
Duncan, John Shute, ii. 94, 166
—, Philip Bury, ii. 167, 168
Dungarvan, Charles Boyle, Viscount, ii. 88, Pl. XV
Dunn, Sir Daniel, ii. 204
Duns Scotus, John, ii. 45 ; iii. 115
Dunster, Thomas, iii. 221
Duppa, Brian, ii. 205 ; iii. 27, 112, 113, Pl. IV
Durer, Albert, xvii
? Dyke, Thomas, ii. 84
—, W., in a group, iii. 205
Dykes, L. P. Ballantine, ii. 135

Eaton, Byrom, iii. 259
—, Sarah, *two portraits*, iii. 260 261,

Eden, William, Baron Auckland, iii. 82
Edmonds, Sir Clement, ii. 206
King Edward II, *two portraits*, ii. 79, 108
King Edward III, ii. 108, 111, 112; in glass 142, 144
King Edward IV, ii. 112; in glass, 141
King Edward VII, ii. 108
Edward the Black Prince, ii. 111
Edwards, Alfred George, iii. 208
—, Amelia Anne Blandford, iii. 298
Egerton, Sir Thomas, Viscount Brackley, ii. 250
Eglesfield, Robert, ii. 109; in glass, 142, 144
Eldon, John Scott, Earl of, ii. 12, 13
Queen Elizabeth, *three portraits*, xi, ii. 114; iii. 16, 17, 191-4
Queen Elizabeth of York, iii. 2
Elizabeth, Queen of Bohemia, iii. 189
Ellerton, Edward, ii. 233
Ellis, Robinson, *two portraits*, iii. 142, 143, 311, Pl. XIII
—, Welbore, iii. 56, 112, 113
—, Welbore, Baron Mendip, iii. 76
Erasmus, ii. 182
Erle, William, ii. 168
Essex, Robert Dexereux, 2nd Earl of, ii. 20; iii. 15, Pl. II
Estcourt, Thomas Grimston, ii. 274
Este, Charles, iii. 60
Evans, Evan, iii. 252
—, Joan, iii. 304
—, Sir John, iii. 299
Eve, Sir Harry Trelawney, ii. 77
Eveleigh, John, ii. 90, Pl. XII
Eyre, Sir James, iii. 182

Fanshawe, Elizabeth, Lady, xxv
Farnell, Lewis Richard, ii. 77
Feild, Edward, ii. 136
Fell, John, *six portraits*, 30, 31, 32, 33, 110, 112, 113, 114, Pl. IV
—, Samuel, *two portraits*, iii. 25, 26, 115
Ffolliott, John, in a group, iii. 133
Fichte, J. G., ii. 28
Finch, Leopold William, ii. 186
Firth, Sir Charles Harding, ii. 106
Fisher, John, ii. 239; iii. 152
Fitzwilliam, John, ii. 220
Fleming, Richard, ii. 173, 174
Ford, James, iii. 137, Pl. XII
Forde, William, iii. 53, 114
Fothergill, George, ii. 131; iii. 280
—, Thomas, ii. 132
Foulkes, Henry, iii. 204; in a group
Founders' Portraits, x–xv, xix
? Fowkes, Thomas, ii. 157
Fowler, William Warde, ii. 179
Fox, Charles James, *two portraits*, 247, 273, 274
Foxe, Richard, ix, x, ii. 212, 261–5, *Frontispiece*
Frankland, Joyce, ix *n.*, xxvi, ii. 247, 248, 249, Pl. XXX
Franklin, Sir Willingham, ii. 272
Fraser, James, ii. 99
Freeling, George Noel, ii. 60
Freeman, Edward Augustus, iii. 140
—, William, ii. 227
Freind, John, iii. 51
—, Robert, *four portraits*, iii. 62, 115
Frewen, Accepted, ii. 218
—, Richard, *three portraits*, iii. 65, 66 and *corrigenda*, 349
Froude, James Anthony, *two portraits*, ii. 102, Pl. XIII
—, R. H., ii. 101
Fuller, Isaac, ii. 119, Pl. XVII
—, William, iii. 28, 112, 113

Gaisford, Thomas, iii. 98, Pl. VIII
Galileo, ii. 155
? Gardiner, Bernard, ii. 188
Gardiner, Stephen, ii. 266
Garnsey, Henry Edward Fowler, ii. 240
Garrick, David, iii. 72
Gastrell, Francis, iii. 49, 113
Gaunt, John of, in glass, ii. 206
King George I, iii. 50, 111, 149, 222
King George II, iii. 65, 111
King George III, iii. 85, 184
King George IV (as Prince Regent, reception in Oxford), ii. 232; iii. 90
King George V, ii. 107
George of Denmark, Prince, with George Clarke, ii. 189

George, Mrs. Alice, iii. 218 and *n.*, Pl. XVII
Gibbons, William, iii. 177
Gibbs, Anthony, iii. 288
—, James, ii. 88
—, William, iii. 284
Gibson, Edmund, ii. 130
Giffard, Hardinge Stanley, Earl of Halsbury, ii. 62
Gifford, Bonaventura, ii. 221
Gilbert, Ashhurst Turner, ii. 257
—, Davies, iii. 249
—, John, iii. 66
Gilpin, Bernard, ii. 114
Gladstone, Herbert John, Viscount, iii. 290
—, W. E., ii. 39, 202; iii. 104, Pl. IX
Glass Portraits, xiii, xix, xxi–xxiii
Goad, John, iii. 173
Godwin, Francis, ii. 20; iii. 22, Pl. I
—, Thomas, iii. 14, 112, 113
Godwyn, Morgan, ii. 22
—, Paul, ii. 21
Goethe, J. W. von, ii. 30
Goldwell, James, ii. 205
Gomm, Sir William Maynard, iii. 284
Goodenough, Samuel, iii. 87
Goodridge, John, iii. 215
Goodwin, Francis, iii. 22, 112, 113
—, William, iii. 19
Gower, William, iii. 262
Grant, Charles Bathe, ii. 136, 137
Grayson, Anthony, iii. 281
Green, Mrs. Charlotte Byron, iii. 300, 307
Greenhill, William Alexander, iii. 140
Grenville, George, iii. 69
—, William Wyndham, Baron, ii. 93, 232, 255; iii. 91
Greswell, Richard, iii. 266
Greville, Dodington, ii. 191
Grey, Henry, Duke of Suffolk, xi
Griffith, George, iii. 28, 112, 113
Griffiths, John, iii. 228
—, John, junior, iii. 230
Grimwood, Frank St. Clair, ii. 60
Grose, Thomas Hodge, ii. 137
Guildford, Frederick North, Earl of, 135
Guise, John, *two portraits*, iii. 67
Gunstone, Richard, ii. 241
Haig of Bemerside, Douglas, Earl, ii. 259
Hakewill, George, ix *n.*, ii. 66, 67; iii. 315, Pl. VIII
Hale, the Child of, iii. 317
—, Sir Matthew, iii. 272
Hales, Edward, ii. 4
Halifax, Charles Wood, Viscount, iii. 316
Hall, Charles Henry, iii. 87
—, George, ii. 68
—, George William, iii. 249
—, Jacob, iii. 127
—, John, *two portraits*, iii. 239
Hallam, Henry, iii. 99
Halley, Edmund, ii. 129
Halse, John, ii. 108
Halsbury, Hardinge Stanley Giffard, Earl of, ii. 62
Halton, Timothy, *three portraits*, ii. 123
Hammond, Henry, xiv, ii. 217
Hampden, John, ii. 217
—, Renn Dickson, ii. 98, 99; iii. 100
Hangings painted, xix
Hannay, James, iii. 267
Harcourt, Edward Vernon, ii. 199, Pl. XXVI
—, Simon, Viscount, iii. 246
Harding, John, iii. 265
Hare, Augustus John, ii. 15
Harington, Richard, ii. 257
Harley, Edward, 2nd Earl of Oxford, iii. 58, 114, 115, Pl. V
—, Robert, Earl of Oxford, iii. 48, 114, 115, Pl. V
Harris, Charles, ii. 24
—, James, iii. 226
—, John, ii. 156
—, Robert, iii. 318
Harrison, Francis, ii. 104
—, Frederic, iii. 233
Hartley, David, ii. 55
Harvey, William, ii. 50, 51
Harwar, Joseph, ii. 223
Hastings, Lady Elizabeth, ii. 128
—, Francis Rawdon, Marquess of, ii. 11
Hawker, Robert Stephen, iii. 251
Hawkins, Edward, ii. 99
Hawksmoor, Nicholas, ii. 189, Pl. XXV
Hay-Drummond, Robert, iii. 71

Hayes, Philip, ii. 231 ; iii. 182
—, William, ii. 230
Head, Sir Edmund Walker, ii. 58
Heathcote, Sir William, ii. 201
Heber, Reginald, ii. 197, 198, 207
Heberden, Charles Buller, ii. 259, Pl. XXXI
Hegel, G. W. F., ii. 30
Henderson, John, iii. 245
—, John Edward, ii. 236
Henley, Robert, Earl of Northington, ii. 193
Henrietta Cavendish Holles, Lady, Countess of Oxford, iii. 64, 115
Queen Henrietta Maria, *three portraits*, xxi and *n.*, xxii, xxiii, ii. 51, in glass 107, 118, 119, in glass 141, 219, Pl. XXVIII ; iii. 171, 172, 215
King Henry IV, in glass, ii. 142
King Henry V, ix, ii. 112, 113, in glass 139, 206
King Henry VI, ii. 180, in glass 207
King Henry VII, *two portraits*, ix, iii. 3
King Henry VIII, *ten portraits*, xi, xv, ii. 150 ; iii. 7, 8, 9, 10 sqq., 111 *n.*, 112, 113
Henry, Duke of Gloucester, iii. 198
—, Frederick, Prince of Wales, ii. 152, 215
Herbert, James, iii. 198
—, John, iii. 198
Herbert of Lea, Sidney, 1st Baron, ii. 97
Heton, Martin, iii. 17, 110, 112, 113, Pl. I
Hickes, George, ii. 175, Pl. XXIII
Hickman, Bridget, Lady, xxv
—, Charles, iii. 44, 112, 113
—, William, xxv
—, Sir Willoughby, xxv
Hill, George Birkbeck, iii. 253
—, John, iii. 281
—, Richard Humphrey, ii. 238
Hobbes, Thomas, iii. 271
Hodges, Thomas, ii. 161, Pl. XXI
Hodson, Frodsham, ii. 255
Hody, Mrs. Edith, *two portraits*, iii. 223
—, Humphrey, iii. 220
Holberg, Baron Ludwig, ii. 229
Holford, Elizabeth, Lady, iii. 260
Holland, John, ii. 52
Holmes, Sarah, iii. 179
—, William, *two portraits*, 178, 179
Hood, Paul, ii. 174
Hooper, George, *two portraits*, iii. 50, 51, 112, 113
—, John, ii. 19
—, —, ii. 91
Hope-Scott, James Robert, ii. 59
Hopton, Ralph, Lord, iii. 256
Horne, George, ii. 8, 230, 231
Hough, John, ii. 226
Hoveden, Robert, ii. 182, 206
How, William Walsham, iii. 231
Howard, Thomas, Earl of Surrey, iii. 109
Howley, William, ii. 167 ; iii. 96
Howson, John, iii. 21, 112, 113
Huchenson, Ralph, iii. 162
Huddesford, George, in a group, iii. 133
Hudson, John, ii. 86
Hugford, Henry, iii. 181
Hughes, Thomas, ii. 102
—, William Hawker, iii. 207
Humphrey, Lawrence, ii. 214 ; iii. 14
Hunter, John, ii. 89
Huntingford, George Isaac, ii. 164
Hutchins, Richard, ii. 177, Pl. XXIII
Hyde, Edward, Earl of Clarendon, iii. 271, 278
—, Thomas, iii. 39
Hyndmer, Edward, iii. 123

Iddesleigh, Stafford Northcote, 1st Earl of, ii. 33
Ince, William, iii. 106
Inge, William, iii. 267
Ingram, Arthur Foley Winnington, iii. 290
—, James, *two portraits*, iii. 138, Pl. XIII
Ironside, Gilbert, the Elder, iii. 126
—, G., junior, iii. 219
—, Ralph, ii. 82
Isham, Edmund, ii. 196
—, Sir E., ii. 229
—, Euseby, ii. 177
—, Sir Thomas, ii. 120

Jackson, Cyril, *nine portraits*, iii. 83, 84, 85

Jackson, Henry, ii. 52
—, Sir Thomas Graham, iii. 233, Pl. XVIII
—, Thomas Watson, iii. 268
—, William, ii. 136
—, —, iii. 82
—, William Walrond, ii. 77
Jacobson, William, iii. 102, 276, 278
King James I, *two portraits*, xvi, ii. 50; iii. 214
King James II, ii. 4; iii. 38
James, John, ii. 132
—, John Thomas, iii. 88
—, William, iii. 18, 112, 113
Jeffreys, James, iii. 201
Jenkins, John David, *two portraits*, iii. 205, 206, Pl. XVI
—, Sir Leoline, *three portraits*, iii. 200, 201
Jenkinson, Charles, Earl of Liverpool, ii. 10
Jenkyns, Richard, *two portraits*, ii. 31
—, Mrs. Richard, ii. 31
—, Thomas, ii. 26
Jervais, Thomas, in glass, ii. 171
Jeune, Francis, iii. 250
—, Francis Henry, Lord St. Helier, iii. 276
Jewel, John, *two portraits*, ii. 46, 47, 151, 267
Johnson, Edward Ralph, iii. 231
—, Mrs. Bertha Jane, *two portraits*, iii. 294, 307
—, Samuel, *five portraits*, iii. 243, 244 and *n.*, 245
—, Samuel, iii. 134
Jones, Inigo, iii. 256
—, John Collier, ii. 74
—, Sir William, ii. 7, 8
—, William West, iii. 187
Jourdain, Eleanor Frances, iii. 303
Jowett, Benjamin, *six portraits*, ii. 35, 36, Pl. V
Juxon, William, *two portraits*, xvi, iii. 115, 147, 148 *bis*, 171, 172

Kant, Immanuel, ii. 27
Kaye, John, ii. 256
Keble, John, *two portraits*, ii. 98; iii. 283, Pl. XXII
Ken, Thomas, ii. 85, 158, 159, 270
Kennicott, Benjamin, ii. 72, Pl. IX
Kettell, Ralph, *two portraits*, iii. 125, 126, Pl. XI
Keysler, J. G., iii. 131
Kidd, John, iii. 98
King, Arnold, iii. 189
—, Charles, iii. 43, 115
—, Henry, iii. 28, 112, 113
—, John, *two portraits*, iii. 19, 20, 112, 113, 189
—, —, iii. 57
—, Robert, xxiii, iii. 11
—, Walker, ii. 272
—, William, ii. 88
Kingsley, Henry, iii. 265
Kingston, Sir R. Pierrepont, Earl of, ii. 82
Kitchin, George William, iii. 106, 291
Knightley, Marow, *alias* Wightwick, ii. 189
Kratzer, Nicholas, ii. 266
Kyrle, John, ii. 24

Lake, Arthur, xviii, ii. 153
—, John, ii. 269
Lambeth, portraits at, xiii
Lamplugh, Thomas, *two portraits*, ii. 121, 144
Lancaster, William, *two portraits*, ii. 125, in glass 141, Pl. XIX
Landon, Whittington, ii. 232; iii. 264
Landor, Walter Savage, iii. 138, Pl. XII
Lane, Edward William, iii. 310
Lang, Cosmo Gordon, ii. 204
Langbaine, Gerard, *two portraits*, ii. 118
Langton, Bennett, iii. 136
—, William, ii. 216
Lankester, Sir Edwin Ray, ii. 77, Pl. XI
Lansdowne, H. C. K. Petty-Fitzmaurice, Marquess of, ii. 41
Latewar, Richard, iii. 162
Latham, John, ii. 256
Latimer, Hugh, ii. 19
Laud, William, *eight portraits*, xxi, iii. 115, 148 *bis*, 166, 167, 168, 283
Lauderdale, John Maitland, ii. 34
Le Breton, Sir Thomas, iii. 248
Lee, George Henry, Earl of Lichfield, iii. 149

Lee, Matthew, iii. 317
—, Thomas, iii. 137
Lefevre, Madeleine Shaw, iii. 300
Legge, Edward, ii. 198 ; iii. 86
Leibnitz, G. W., ii. 24
Leicester, Robert Dudley, Earl of, ii. 2, 151
—, Robert Sidney, Earl of, ii. 154
—, Thomas Coke, Earl of, iii. 65
Leigh, Winifred, iii. 24
Leighton, Francis Knyvett, ii. 201
Lemprière, Charles, iii. 187
—, John, iii. 185, 248
Leopold, Prince, Duke of Albany, iii. 102
Levett, Elizabeth A., iii. 306
Lewis, William, ii. 83
Lichfield, George Henry Lee, Earl of, iii. 149
Liddell, Henry George, *two portraits*, iii. 104, Pl. X
Liddon, Henry Parry, *two portraits*, iii. 103, 287
Lightfoot, John Prideaux, ii. 76
Lily, John, iii. 109
Linacre, Thomas, ii. 181, 182, 205 ; iii. 109
Lingen, R. R. Wheeler, Lord, iii. 142
Lipscomb, Christopher, ii. 165
Lisle, Samuel, iii. 225
Liverpool, C. Jenkinson, Earl of, ii. 10
Lloyd, Charles, iii. 89
—, Sir Nathaniel, ii. 176, 191, 206, Pl. XXIII
—, William, ii. 270
Lock, Joseph, Mayor of Oxford, ii. 232
—, Walter, iii. 289
Locke, John, *three portraits*, ii. 85, 221 ; iii. 39, 40, 110, Pl. V
Lodge, Eleanor C., iii. 294
Longley, Charles Thomas, iii. 100, 284
Loreburn, Robert Threshie Reid, 1st Baron, ii. 42
Lovelace, John Baron, iii. 219
Lowth, Robert, ii. 162
Ludlam, William, ii. 132, Pl. XVI
Lushington, Henry, iii. 225
Luther, Martin, ii. 19
Lyell, Sir Charles, ii. 76
Lygon, Frederick, Earl Beauchamp, iii. 287
Lyhert, Walter, ii. 107
Lys, Francis John, iii. 269

Macan, Reginald Walter, iii. 315
Macbride, John David, iii. 274, 278
Macclesfield, George Parker, 4th Earl of, ii. 75
Macdonald, Sir Archibald, iii. 86
McDougall, Bishop, iii. 278 *n.*
Mackarness, John Fielder, iii. 103
Madan, Falconer, iii. 311
Magrath, John Richard, *two portraits*, ii. 138
Maitland, Agnes Catherine, iii. 299
Manning, Henry Edward, ii. 34
Mansel, Henry Longueville, *two portraits*, iii. 186
Mansell, Francis, iii. 199
Mansfield, William Murray, Earl of, iii. 73
Mant, Richard, ii. 94
Maples, Chauncey, ii. 14
Margaret Tudor, Queen of Scotland, ii. 113
? Markham, Robert, ii. 254
—, William, *four portraits*, iii. 78, 79, Pl. VII
Markheim, Henry W. G., ii. 137
Marlow, Michael, iii. 185
Marriott, Charles, ii. 96
Marsh, Narcissus, ii. 70, Pl. XI
Marshall, Thomas, ii. 174
Marsham, Robert Bullock, ii. 59
Mary Tudor, 'the French Queen', x
Queen Mary Tudor, x, iii. 17
Queen Mary II, ii. 4 ; iii. 149
Mary Queen of Scots, ii. 79, 113 ; iii. 122, 159
Mason, Sir John, ii. 206
Matthew, Tobias, iii. 20, 110, 112, 113
Mayerne, Sir Theodore, xxi *n.*
Maynard, Sir John, *two portraits*, ii. 69
—, Sir William, iii. 175
Mazzini, Guiseppe, ii. 36, Pl. V
Medley, John, iii. 231
Meeke, John, iii. 277
Mendip, Welbore Ellis, Baron, ii. 76
Merry, William Walter, ii. 179

Merton, Walter of, ii. 44
Mews, Peter, *two portraits*, ii. 221; iii. 147, 148 *bis*, 173, 174
Meyricke, Edmund, iii. 202
Michel, John, ii. 128, 129
Michell, Richard, *two portraits*, iii. 275, 278
Middleton, John, 'the Child of Hale', iii. 317
Milbourne, Luke, ii. 71
Mill, John, ii. 123; iii. 279
Millard, James Elwin, ii. 239
—, Thomas, iii. 318
Miller, Mrs., ii. 126
—, Richard, ii. 126, Pl. XIX
Milner, Alfred, Viscount, ii. 43, 170
Mitchinson, John, *three portraits*, iii. 254
Moberly, C. Anne E., *three portraits*, iii. 304
Monck, George, ii. 185
Monro, David Binning, ii. 104, Pl. XII
Montacute, Lady Elizabeth, iii. 1
Moore, Aubrey Lackington, iii. 285
—, Edward, iii. 282
—, John, iii. 77, 247
Mordan, Clara Evelyn, *three portraits*, iii. 302
Mordaunt, John, Baron, xxvi, ii. 247
More, Sir Thomas, ii. 79; iii. 109
Moreton, Thomas Reynolds, Earl of Ducie, ii. 75
—, William, iii. 45, 112, 113
Morice, Sir William, ii. 68, Pl. IX
Morier, Sir Robert B. D., ii. 37, Pl. III
Morley, George, ii. 84; iii. 29, 112, 113, 238
—, John, ii. 176
— of Blackburn, John, Viscount, ii. 179
Morrison, Dr., ii. 16
Moss, Charles, iii. 80
Mozley, T., ii. 101
Müller, Friedrich Max, ii. 202
Murray, David, Viscount Stormont, iii. 75, Pl. VI
—, George, iii. 99
—, William, Earl of Mansfield, iii. 73
Nagel, David Henry, iii. 303
Nakd Ali Beg, xviii
Nash, John, iii. 204
Nettleship, Richard Lewis, ii. 35
Neville, Colonel, iii. 147, 177
Newbolt, Sir John, ii. 197
Newcome, William, iii. 247
Newdigate, Sir Roger, ii. 9
Newman, John Henry, *nine portraits*, ii. 100, 101, 108, 238; iii. 139, 140, 285, 286, Pls. XXII, XXIII
Newton, Sir Isaac, ii. 160, 188
—, Richard, iii. 273, 278
Niblett, Stephen, ii. 192, 193
—, Mrs. Elizabeth, ii. 193
Nicholas, John, ii. 159
Nicholl, John, iii. 185
Nicholson, William, ii. 127
Nicoll, Alexander, iii. 88
—, John, *two portraits*, iii. 68, Pl. V
Nixon, Joan, xiv
—, John, xiv
Noble, John, iii. 235
Normanton, Charles Agar, Earl of, iii. 79
Norris, John, ii. 205
North, Brownlow, ii. 196; iii. 136
—, Frederick, Earl of Guildford, iii. 135
—, Marianna, iii. 298
Northcote, Stafford, Lord Iddlesleigh, ii. 33
Northington, Robert Henley, Earl of, ii. 193
Nowell, Alexander, ii. 249
—, Thomas, ii. 90
Nowers, Sir George, iii. 1
Noye, William, ii. 66, Pl. X

Oglander, John, ii. 163
Ogle, Harman Chaloner, ii. 237
Oldham, Hugh, ii. 261
Onslow, Arthur, *two portraits*, iii. 225
Orange Nassau, Prince Maurice of, ii. 50
—, Prince William of, ii. 47; ? iii. 13
Orange, William Frederick, Prince of, ii. 232
Orrery, Charles Boyle, Earl of, *two portraits*, iii. 54
Ossulston, Sir John Bennet Lord iii. 239

Oxford, Lady Henrietta Cavendish Holles, Countess of, iii. 64, 115
—, Edward Harley, 2nd Earl of, iii. 58, 114, 115, Pl. V
—, Robert Harley, Earl of, iii. 48, 114, 115, Pl. V
Oxford and Asquith, H. H. Asquith, Earl of, ii. 42

Paddy, Sir William, *four portraits*, iii. 163, 164, 165, Pl. XIV
Paget, Francis, iii. 106, Pl. X
Palmer, Roundell, Earl of Selborne, ii. 239; iii. 141
—, William, ii. 91
Pardo, Thomas, iii. 203
Parker, George, 4th Earl of Macclesfield, ii. 75
Parratt, Sir Walter, ii. 241
Parrott, Charles, ii. 162
Parsons, John, ii. 28; iii. 227
Pascal, Blaise, ii. 22
Pate, Richard, ii. 267
Pater, Clara, iii. 299
—, Walter Horatio, ii. 258
Patten, Richard, ii. 208
Patterson, John Coleridge, ii. 58
Pattison, Mark, ii. 178
Peel, Arthur Wellesley, 1st Viscount, ii. 40
Pelham, Henry Francis, iii. 142
Pelling, John, iii. 61
Penn, William, iii. 45
Penrose, Emily, iii. 301
Pepys, Samuel, iii. 308
Percival, John, iii. 144, 300
Perrot, Sir James, iii. 208
Peryam, John, ii. 65
Petre, Sir William, ii. 65, 151, 205, Pl. VIII
Pett, Phineas, ii. 92; iii. 89
Petty-Fitzmaurice, H. C. K., 5th Marquess of Lansdowne, ii. 41
Pierrepont, Robert, Earl of Kingston, ii. 83
Phelps, Lancelot Ridley, ii. 106
Queen Philippa, *four portraits*, ii. 110, in glass 142, 144
Phillips, George, ii. 91
Phillpotts, Henry, ii. 236, 275
Phipps, James, iii. 242
—, Mrs. Mary, iii. 242
Piers, John, iii. 14, 112, 113
Pigou, Robert Richard, ii. 55
Pinke, Robert, ii. 155
Pitt, William, ii. 9; iii. 263
—, William, Earl Amherst, iii. 98
—, William, Earl of Chatham, *two portraits*, iii. 133
Pius XI, Pope, iii. 320
Pleydell-Bouverie, Jacob, Earl of Radnor, ii. 12, Pl. I
Plumer, Sir Thomas, ii. 11
Plumptre, Frederick Charles, ii. 14
Pococke, Edward, *two portraits*, iii. 34, Pl. I
Pole, David, ii. 205
Poole, Reginald, ii. 213, 214, 267
Pope, Elizabeth, Lady, *five portraits*, iii. 120, 121, 122, 123
—, Sir Thomas, *nine portraits*, xv *n.*, iii. 117 and *n.*, 118 and *n.*, 119, 120, 121 and *n.*
—, William, Earl of Downe, iii. 124
Powys, Thomas, iii. 183
Portland, William Henry Cavendish Bentinck, Duke of, iii. 80
Portman, Sir John, iii. 213
Potter, Barnaby, ii. 117
—, Christopher, xxiv *n.*, xxv, ii. 117, Pl. XVI
—, John, ii. 7; iii. 61
Powell, Frederick York, iii. 316
Pratt, Sir John, iii. 222
Preston, Joseph, iii. 264
Price, Bartholomew, iii. 252
—, Bonamy, iii. 319
—, Hugh, iii. 190
Prideaux, Humphry, iii. 49
—, John, ii. 67; iii. 26
Primrose, Archibald Philip, Earl of Rosebery, iii. 108, Pl. IX
Prior, Matthew, iii. 47
Prosser, Richard, ii. 30
Pudsey, Alexander, ii. 223
Pullen, Josiah, iii. 272, 278
Pusey, Edward Bouverie, *three portraits*, iii. 101, *two portraits* 285
Pye, Henry Anthony, ii. 57

Queensberry, Duchess of, iii. 147
Quincey, Thomas de, iii. 264

Radcliffe, John, ii. 6
—, —, ii. 95
—, Samuel, xxv, ii. 251, 252

Radford, John, ii. 178
Radnor, Jacob Pleydell Bouverie, Earl of, ii. 12, Pl. I
Rainolds, John, ii. 268
Raleigh, Sir Walter, *two portraits*, ii. 80, 81
Randolph, John, *two portraits*, iii. 81
Rands, Richard, iii. 125
Raper, Robert William, *three portraits*, iii. 143
Ratti Achilles, Pope Pius XI, iii. 320
Ravis, Thomas, iii. 17, 110, 112, 113
Rawbone or Rathbone, John, ii. 92
Rawlinson, George, iii. 141
—, Richard, iii. 149 and *n.*, 180, Pl. XV
Reade, Charles, ii. 236
Reformers, The, iii. 278
Reid, Robert Threshie, Lord Loreburn, ii. 42
Reynell, Sir Thomas, xxv
Reynolds, Sir Joshua, in glass, ii. 171
Rhodes, Cecil John, ii. 103, 107
Rhŷs, Sir John, iii. 207
Richards, Henry, ii. 72
—, Joseph Loscombe, ii. 75
Richardson, Sir John, ii. 13
Richmond and Derby, Margaret Beaufort, Countess of, ii. 243; iii. 190
Ridley, Nicholas, ii. 19
Rigaud, Stephen Peter, ii. 74, Pl. X
Riviere, Briton, ii. 105
Roberts, John Varley, ii. 241
Robertson, Frederick William, ii. 257
Robinson, Alfred, ii. 14, 169
—, Henry, ii. 115, Pl. XVI
—, John, ii. 86
—, Richard, Baron Rokeby, *four portraits*, iii. 74, 75
Roche, Alexander Adair, iii. 233
Rogers, James E. Thorold, iii. 267
—, William, ii. 38
Rokeby, Richard Robinson, Baron, *four portraits*, iii. 74, 75
Rolleston, George, ii. 60; iii. 251
Rooke, Sir Giles, *two portraits*, ii. 54; iii. 182
—, Harriet Sophia, in glass, ii. 171
Rosdew, Joseph. ii. 74
Rosebery, Archibald Philip, Earl of, iii. 108, Pl. IX
Rotherham, Thomas, ii. 173
Rous, Francis, iii. 237
Rouse, John, ii. 83
Routh, Martin Joseph, ii. 233, 234, 235, Pl. XXIX
Rowney, Thomas, iii. 131
Rubens, Peter Paul, ii. 155
Ruding, Rogers, ii. 55
—, Walter, *two portraits*, ii. 53, Pl. VII
Prince Rupert, ii. 219; iii. 38
Ruskin, John, ii. 277
Ryan, Vincent William, iii. 276, 278

Sacheverell, Henry, ii. 224
Sackville, Thomas, Earl of Dorset, ii. 151
Sainsbury, Thomas, ii. 52
St. Helier, Francis Henry Jeune, Lord, iii. 276
Salisbury, Robert Cecil, Earl of, ii. 152
—, —, Marquess of, ii. 202, 207
Samson, Henry, ii. 108
Sancroft, William, ii. 270
Sanday, William, iii. 107
Sanderson, Sir John Scott Burdon, ii. 240
—, Robert, *two portraits*, iii. 27, 28, 112, 113, 114
Sandford, Charles Waldegrave, iii. 105
Savage, Henry, ii. 23, Pl. II
Savile, Sir Henry, *three portraits*, ii. 49, 50, Pl. VI
Say, Robert, ii. 85
Sayce, Archibald Henry, ii. 139
Scarburgh, Sir Charles, xx
Schleswig-Holstein, Prince Christian Victor, ii. 239
Scott, George, iii. 181
—, John, Earl of Eldon, ii. 12, 13
—, Sir John, iii. 253
—, Robert, ii. 34
—, William, Lord Stowell, ii. 12, 13, 273
Scullion of Christ Church, iii. 53, 114
Secker, Thomas, ii. 71; iii. 68, 280, Pl. XX
Selborne, Roundell Palmer, Earl of, ii. 239; iii. 141
Selden, John, ii. 67

Sergrove, William, iii. 246
Sewell, James Edwards, ii. 169, Pl. XXII
Seymour, Sir George Hamilton, ii. 59
—, Sir William, ii. 92
Shadwell, Charles Lancelot, ii. 105
Shaftesbury, Anthony Ashley Cooper, 1st Earl of, ii. 68
Shaw, Thomas, ii. 130; iii. 279, Pl. XIX
Shaw-Stewart, John Archibald, iii. 288
Sheffield, William, iii. 263
Sheldon, Gilbert, ii. 185, 205; iii. 127
Shenstone, William, iii. 242, Pl. XIX
Sheridan, Elizabeth Linley, Mrs. R. B. Sheridan, in glass, ii. 171
Sherwood, William E., ii. 242
Shiers, Elizabeth, ii. 70
Shippen, Robert, ii. 253
Shirley, Sir Anthony, ii. 204
—, Walter Waddington, iii. 284
Short, Thomas, iii. 139
—, Thomas Vowler, iii. 100
—, Walter Francis, ii. 168
Shortrudge, Hugh, ii. 71
Shuttleworth, Philip Nicholas, ii. 165
Sidney, Robert, Earl of Leicester, ii. 154
Simcox, Edith, ii. 135
—, George Augustus, ii. 137
—, Mrs., ii. 134
—, lady of the family, ii. 135
—, W. H., ii. 135
Simon, Sir John, iii. 234
Skinner, Sir John, iii. 78, Pl. VI
—, Sir Matthew, iii. 61
Slatter, James W., *corrigenda*, iii. 350
Slocock, Benjamin, iii. 242
Smallbroke, Richard, ii. 227
Smallwell, Edward, iii. 76
Smalridge, George, *two portraits*, 46, Pl. IV
Smith, Adam, ii. 26
—, Arthur Lionel, ii. 42
—, Frederick Edwin, Earl of Birkenhead, iii. 234
—, George, iii. 275, 278
—, Goldwin, ii. 15
—, Henry John Stephen, ii. 33, 277
Smith, James, ii. 256
—, John, iii. 248
—, Joseph, ii. 130, 131, Pl. XVI
—, Milo, iii. 20, 112, 113, Pl. I
—, Samuel, iii. 93
—, Sydney, ii. 166, Pl. XXII
—, William, ii. 7
Smyth, William, xxv, iii. 216
Smythe, P. E. F., Viscount Strangford, ii. 58, Pl. VI
—, William, xxi, in glass, ii. 244, 245, 246
Sneyd, Lewis, ii. 200
Somers, John, Lord, iii. 130
Somerset, Henry, 3rd Duke of Beaufort, ii. 87
—, Sarah Alston, Duchess of, ii. 252
Somerville, Mary, *four portraits*, iii. 296, 297, 298
—, William, iii. 188
South, Robert, iii. 45
Southey, Robert, ii. 30, Pl. IV
Spencer, Aubrey George, iii. 275, 278
Spenser, John, ii. 269
? Spiller, Sir Henry, xxv
—, Lady of the family of, xxv
Spinoza, B. de, ii. 23
Spooner, William Archibald, ii. 170
Sprat, Thomas, iii. 47, 221
Spurling, Frederick William, iii. 289
Stainer, Sir John, ii. 240
Stanley, Arthur Penrhyn, ii. 14, 32
Stapeldon, Walter of, *three portraits*, ii. 64
Steevens, George Warrington, iii. 252
Steward, Richard, ii. 205
Stewart, Charles James, ii. 198
Stinton, Thomas, ii. 72
Stocke, William, iii. 225 and *n.*
Stoddart, William Wellwood, iii. 186
Stokes, Whitley, iii. 207
Stokesley, John, ii. 213
Stone, George, iii. 67
Stonehouse, George, ii. 224
Stormont, David Murray, Viscount, iii. 75, Pl. VI
Stowell, William Scott, Lord, ii. 12, 13, 273

Strachan-Davidson, James Leigh, *two portraits*, ii. 41
Strange, Sir Thomas Andrew, iii. 94, Pl. VIII
Strangford, P. E. F. Smythe, Viscount, ii, 58, Pl. VI
Strangways, Sir John, iii. 216
Stratford, John, in glass, ii. 206
—, William, iii. 52
Strong, Thomas Banks, *two portraits*, iii, 108
Stuart, Princess Louisa Maria Theresa, iii. 175
Stubbs, William, iii, 141, Pl. XIII
Suett, Richard, iii. 314
Suffolk, Henry Grey, Duke of, xi
Surrey, Earl of, iii. 109
Sutton, Sir Richard, in glass, xxi, ii. 246, 247
Swinburne, Algernon Charles, ii. 40, Pl. IV
Sydenham, Thomas, ii. 185, 205; iii. 272, 278
Sylvester, James Joseph, ii. 169
Symons, Benjamin Parsons, iii. 229

Tait, Archibald Campbell, ii. 32, 33
Talbot, Edward Stuart, iii. 107, 289, 294
Talbot of Hensol, Lord, ii. 191, 205, 207
Tanner, Thomas, *two portraits*, ii. 189, 205; iii. 56, Pl. IV
Tasso, iii. 308
Tatham, Edward, ii. 177
Taunton, Sir William Elias, iii. 92
Taylor, Jeremy, ii. 184, 205
—, John, iii. 149, 150
Temple, Frederick, ii. 39
Tenterden, Charles Abbott, Baron, ii. 272
Tesdale, Thomas, ii. 234
Tewkesbury, Margaret, iii. 150
Thelwall, Sir Eubule, iii. 194, 196
—, Jane, with her son Sir Eubule, iii. 195
Thomas, John, ii. 195
—, William, iii. 201
Thomson, James, iii. 224, Pl. XVII
—, William, ii. 136
Thorley, George Earlam, iii. 231
Thornhaugh, Sir John, xxv
—, Lady, xxv
Tickell, Thomas, ii. 129
Todd, Henry John, ii. 232
Tolson, John, xxi sqq., ii. 33, in glass 107, Pl. XIV
Tournay, William, iii. 228, Pl. XVIII
Townsend, George, iii. 238
Toynbee, Arnold, ii. 33, Pl. V
—, Mrs. Charlotte, *two portraits*, iii. 293
Tracy of Rathcoole, John, Viscount, ii. 195
Tradescant, Elizabeth, iii. 313
—, Jane, iii. 313
—, John the Elder, iii. 313
Traffles, Richard, ii. 158
Trapp, Joseph, iii. 224
Trelawney, Sir Jonathan, ii. 271; iii. 47, 112, 113
Trench, Herbert, iii. 290
Trevor, Richard, *two portraits*, ii. 193; iii. 70
Trimnell, Charles, ii. 160
Trumbull, Sir William, ii. 205
Tullie, Thomas, iii. 279
Turner, Francis, ii. 158, 270
Tyler, James Endell, ii. 95
Tylor, Edward Burnett, ii. 41
Tyndale, William, iii. 270, 278 and *n.*, Pl. XXI
Tyrwhitt, Sir Thomas, iii. 91

Unknown ladies, Christ Church, iii. 17, 26
— —, Trinity, iii. 117
— —, St. John's, iii. 150, 154, 178
— —, Jesus, iii. 202
— —, Somerville, iii. 296
Unknown men, Balliol, ii. 26, 29
— —, Merton, ii. 51, 56
— —, Exeter, ii. 68
— —, Queen's, ii. 116
— —, New College, ii. 154, 163
— —, All Souls, ii. 186
— —, Magdalen, ii. 222
— —, Christ Church, iii. 3, 43, 52, 73, 114, 115
— —, Trinity, iii. 123, 131
— —, St. John's, iii. 148, 149, 152–4, 155, 165
— —, Jesus, iii. 197, 201
— —, Worcester, iii. 257
Ussher, James, iii. 115, 198, Pl. XVI

Valentia, Arthur Annesley, Viscount, *corrigenda*, iii. 350
Valmore, Marcelline, iii. 320
Vanderstegen, William, iii. 149
Vansittart, Nicholas, Baron Bexley, iii. 97
Vaughan, Sir Charles Richard, ii. 199
Vernon-Harcourt, Edward Venables, iii. 95
—, Hon. Mrs. Rachel, iii. 301
Vermigli, Pietro Martire, *two portraits*, iii. 12
Verulam, Sir Francis Bacon, Lord, ii. 81, 217
Vicary, Walter, ii. 233
Queen Victoria, iii. 105
Villiers, George, Duke of Buckingham, iii. 34
Vinicombe, John, iii. 248
Visme, Louis de, iii. 70, Pl. III

Wadham, Dorothy, *ten portraits*, xxi–xxiii, iii. 211, 212, 213
—, Nicholas, *seven portraits*, xxi–xxiii, iii. 209, 210
Wainfleet, William of, xiv *bis*, xix, xxiii, ii. 148, 209, 210, 211, in glass 209, Pl. XXVII
Wake, William, *two portraits*, iii. 57, 58
Wakeman, Henry Offley, iii. 288
Wales, Henry Frederick, Prince of, ii. 152, 215
Wall, Martin, ii. 163
Waple, Edward, iii. 174
Ward, Edward, iii. 228
—, Seth, iii. 127, 218
Wardrop, Marjory, iii. 311
Warham, William, ii. 149, 150; iii. 109
Warner, John, xiv, ii. 218, 219, Pl. XXVII
Warren, Sir Thomas Herbert, ii. 242, Pl. XXIX
Warton, Joseph, iii. 136
—, Thomas, *four portraits*, iii. 134, 135
Watson, Albert, ii. 258
Way, Lewis, ii. 57
Webbe, Alexander Josiah, iii. 145
Webber, Francis, ii. 72
Wellesley, Richard, Marquess, iii. 94
Wells, Joseph, iii. 234
Wendy, Sir Thomas, ii. 23, Pl. III
Wesley, John, ii. 177, Pl. XXIII; iii. 73, 316
—, Samuel, ii. 176
Westbury, Richard Bethell, Lord, iii. 229, Pl. XVIII
Weston, Sir Robert, ii. 205
—, Stephen, ii. 73
Westphaling, Herbert, *two portraits*, iii. 15, 112, 113, 190, 191
Wetherell, Robert, ii. 165
Wharton, Edward Ross, iii. 206
Whately, Richard, ii. 97, 98, Pl. XIII
Wheeler, Ralph Robert, Lord Lingen, iii. 142
Whitby, Dr. Daniel, iii. 146
White, Dr., iii. 277
—, Sir Thomas, *six portraits*, xiii, xxi, iii. 147 *bis*, 155–8, 189
—, Thomas, ii. 220, 270
Wickham, Edward Charles, ii. 169
Wicksteed, John, iii. 162
Wightman, Sir William, ii. 135
Wightwick, Charles, iii. 250
— Family, iii. 240, 241 and *n*.
—, Hancox, iii. 241
—, Richard, iii. 236
—, Samuel, *two portraits*, iii. 237, 238
—, Stubbs, *two portraits*, iii. 249
—, *alias* Marow Knightley, ii. 189
Wilberforce, Samuel, ii. 99; iii. 101
Wilcocks, Joseph, ii. 229
Wiles, B., iii. 189
Wilkins, John, *two portraits*, iii. 217
Willes, Sir John, ii. 192; iii. 132
King William III, iii. 220
Williams, Charles, iii. 206
—, Isaac, iii. 138
—, Archbishop John, xxv, ii. 173
—, John, ii. 32
—, William, iii. 276, 278
Williamson, James, ii. 133
—, Sir Joseph, ii. 122, in glass 141, 143
Williams-Wynn, Charles Watkin, iii. 97
—, Sir Watkin, iii. 202
Wills, John, *two portraits*, iii. 227, Pl. XVII
Wilmot, John Eardley, ii. 196
Wilson, Daniel, iii. 282

Wilson, Robert James, iii. 287
—, Thomas, ii. 89, Pl. XII
Windham, William, ii. 10, 11
Winnington, Sir Francis, iii. 128
Wolsey, Thomas, *eleven portraits*, ii. 211, 212; iii. 4, 5, 6, 7, 109, 110, 111 *n.*, 112, 113
Wood, George, iii. 254
—, Thomas, iii. 35, 112, 113
—, —, ii. 160
Woodroffe, Benjamin, iii. 257
—, Charles, iii. 176
—, Timothy, iii. 257
Woods, Henry George, iii. 143
Woodward, Michael, ii. 156
—, Richard, iii. 226
Wordsworth, Elizabeth, *three portraits*, iii. 292, 293
—, John, ii. 259
Wren, Sir Christopher, ii, 125, 187, 188, 205, 207, Pl. XVIII; iii. 130, 221
Wright, Robert, iii. 126, 214
Wright-Henderson, Patrick Arkley, iii. 232
Wycliffe, John, ii. 19, 44
Wykeham, William of, *nine portraits*, xi, xii, xiv, ii. 145, 146, 147, 148, Pl. XX
Wyndham, Thomas, Baron, iii. 223
—, William, Baron Grenville, ii. 93, 232, 255; iii. 91
Wynford, William Draper Best, Lord, iii. 229
Wynne, John, iii. 203
Wynter, Philip, iii. 187

Yarborough, Francis, ii. 254
Yate, Thomas, ii. 252
York, Frederick, Duke of, ii. 232
Young, Edward, ii. 192
Yule, Henry William, iii. 231

INDEX OF ARTISTS

Abbot, Lemuel Francis, iii. 182
Abercromby, Lady Julia J. G. D., ii. 36, 37
Adams, W. D., iii. 267
Anderson, C. Goldsborough, ii. 34, 138
—, Stanley, iii. 188
Archer-Shee, Sir Martin, P.R.A., ii. 274 *bis*; iii. 94, 97, 100, 250
Ashfield, Edmund, ii. 45
Asper, Hans, iii. 12, 296
Austen, A., iii. 272

Bacon, John, R.A., ii. 194; iii. 68, 70, 75, 85
—, John, jn., iii. 79
Bailey, J., iii. 229
Baily, E.H., R.A., ii. 217, 221
Balfour, Max, ii. 170
Bardwell, Thomas, iii. 242, 243
Bates, —, iii. 94
Bathurst, George, iii. 125
Beale, Mary, ii. 51; iii. 217
Behnes, W., ii. 95, 98
Bemmel, W., ii. 51
Bennett, William Mineard, iii. 137
Besnard, Philippe, iii. 311
Bettes, family, iii. 157
—, John, iii. 255
Bigland, Percy, iii. 311
Bindon, Francis, ii. 225 *bis*
Bird, Francis, ii. 6; iii. 6, 36, 45
—, William, iii. 173 *n.*
Blackshaw, John, iii. 210, 212, 214
Blomfield, Sir Reginald, R.A., ii. 142
Bodley, G. F., A R.A., iii. 7
Boehm, Sir J. E., R.A., ii. 33 *bis*, 277
Booker, Thomas, xx
Bower, Edward, ii. 183
Boxall, Sir William, R.A., ii. 201; iii. 265
Bramer, Crist., iii. 165
Branwhite, Charles, iii. 138
Bridges, John ?, ii. 96, 200, 231; iii. 230, 264, 265, 266
de Brie, Anthony, iii. 286
Briggs, H. P., R.A., ii. 31, 198, 200, 201; iii. 92, 100
Broadbent, A., iii. 139, 311
Brock, Sir Thomas, R.A., ii. 37; ii. 105
Brooke, L. Leslie, iii. 294 *bis*, 304, 305
Broster, Phyllis E., ii. 138
Brounover, S., iii. 39
Brown, H. Harris, ii. 77; iii. 107, 143
—, Mather, iii. 81
Browning, R. Barrett, ii. 34
Burch, Miss Irene, ii. 105, 106
Burdett, W. J., ii. 239 and *n.*
Burt, Albin R., iii. 249
Busk, E. M., iii. 141
Byng, R., iii. 273

Cadden, —, ii. 218
Calderon, Elwyn, iii. 231
Carlisle, George, Earl of, ii. 36
Carlos, E. S., ii. 259
Carpentier, Adrien, iii. 131
Carr, William Holwell, ii. 65
Carter, William, ii. 61, 138
Caspars, J. B., iii. 272
Chantrey, Sir Francis, R.A., ii. 13 *bis*, 163, 198, 272 *bis*; iii. 77, 84, 90 *bis*, 297
Chaundler, William, xii
Cheere, Sir Henry, ii. 128, 187, 189, 191, 204
Clarke, Theoph., ii. 75
Clifford, Edward, ii. 34
Clinch, John, *glass painter*, xxii, xxiii
Closterman, J., iii. 54
Cole, Tennyson, ii. 103; iii. 290
Coleridge, Lady, ii. 38; iii. 288
Collier, The Hon. John, ii. 39, 62, 77, 138, 179, 241 *bis*; iii. 231

Collison, Harry, iii. 312
Cooke, Mrs. G. A., ii. 104
Cooper, Samuel, xxiv
Cope, Sir A. S., R.A., ii. 38
Copley, J. S., R.A., iii. 72
Corbet, Philip, ii. 164 *n.*; iii. 92 *bis*
Corder, Miss R., iii. 285
Corneliz, Lucas, ii. 111
Cornish, John, ii. 230
Corvus, Joannes, ix, x, xi and *n.*, ii. 212, 261, 262, 263, 264, 265 *bis*
Crease, Harold, iii. 119
Cripps, C., of Iffley, iii. 173
Crow, Miss M. E., iii. 128
Cruikshank, Francis, ii. 31 *bis*
Cubley, W. H., iii. 138
Curran, Amelia M., iii. 135
Cutless, Cecil, iii. 145

Dahl, Michael, ii. 85; iii. 44, 45, 49, 50, 51, 52, 62, 65, 114, 221
Dance, George, R.A., iii. 182, 183
Dance Holland, Sir N., R.A., iii. 135
David, P. J., iii. 320
Davis, Henry W. B., R.A., iii. 268
—, Hugh, ii. 246, 247
Davison, Jeremiah, iii. 178
Dechaume, C. G., ii. 104
Dellow, R.,[1] iii. 164
Deville, J., ii. 94
Dickinson, Lowes C., ii. 60, 76, 100, 102 *bis*; iii. 299
Dighton, Richard, iii. 250
—, Robert, iii. 248
Dixon, William, iii. 136, 137
Dodd, Francis, ii. 42
Donkin, Miss, ii. 98
Drinkwater, G. C., iii. 232
Drummond, Julian, ii. 96; iii. 101
Du Bois, Simon, ii. 125

Eddis, E. U., ii. 14 *bis*, 166, 184 and *n.*
Edridge, Henry, A.R.A., ii. 56 *n.*, 91
Edwards, Joseph, ii. 32
Egerton, Mrs. Hugh, iii. 307 *bis*
Emslie, Alfred Edward, ii. 169
Eworts, Hans, iii. 117, 154
Eykes, Mr., xx

Faulkner, B. R., iii. 88, 89, 99
Fazi, J., iii. 96
Fisher, Joseph, iii. 135, 136
Fitzgerald, Percy, ii. 236, 237
Flaxman, Sir John, R.A., ii. 8
Flemish School, iii. 150, 151
Fletcher, Margaret, iii. 267
Flower, Marmaduke C. W., iii. 252, 254 *bis*
Ford, E. Onslow, R.A., ii. 105
Forster, J. Wilson, iii 130, 141, 144
—, Thomas, iii. 54, 220
Fuller, Isaac, ii. 119, 120 *n.*; iii. 26
Furse, C. W., ii. 240; iii. 141, 268, 285, 288, 289

Gainsborough, Thomas, R.A., ii. 194 *bis*; iii. 76, 78, 262
Gandy, William, ii. 65, *corrigenda*
Gardner, Daniel, ii. 132
Geddes, Andrew, A.R.A., ii. 134
Gheeraerts, Marcus, xx, ii. 49
—, the younger, iii. 124, 163
Gibbons, Grinling, iii. 5, 6
Gibbs, T. Binney, iii. 293
Giberne, Miss Maria, ii. 101
Gibson, Thomas, ii. 177, 224, 252, 253; iii. 57, 60, 176, 261
Girardot, Gustave, ii. 35
Giles, Henry, *glass painter*, xxiii *n.*
Girtin, John, iii. 228
Glasgow, A., ii. 58
Glehn, Mrs. Jane de, iii. 307
Gloag, Miss I. L., ii. 14
Gori, Lamberto, iii. 181
Götzenberger, Jacob, iii. 205
Grant, Sir Francis, P.R.A., ii. 99, 168
—, Mary, ii. 202
Green, —, jn., iii. 278
Greenbury, Richard, xv and *n.*, xvi–xxiii, ii. 107, 141, 149, 153, 172, 209 *bis*, 217, 219; iii. 11, 12
—, Robert, xv *n.*
Greenhill, John, ii. 68; iii. 127, 217
Greiffenhagen, Maurice, R.A., iii. 315
Grose, Miss, iii. 309
Gunn, A., iii. 233

[1] Painter of portraits of J. Smedley, dean of Clogher in 1723, and Dr. W. King in 1734.

Hall, Sydney P., iii. 247, 251, 252, 253
Hall-Neale, G., iii. 188
Hamilton, Hugh Douglas, iii. 247
Harding, G. P., iii. 173
Hartmann, Karl, ii. 96, 235
Hastings, Edward, ii. 29
—, M. E., ii. 87
Hatton, Bryan, iii. 143
Hawkins, Richard, ii. 3
Hayls, John, iii. 309
Hayter, Sir George, ii. 192, 195
Helps, F., iii. 301
Henne, Adrian, ii. 122
Hennequin de Liège, ii. 111
Herkomer, Sir Hubert von, R.A., ii. 14, 39, 40, 41, 61, 169 *bis*, 202, 203; iii. 103 *bis*, 142, 276, 277, 290, 299, 312
Hewson, Stephen, iii. 138
Highmore, Joseph, ii. 192; iii. 59
Hill, Ellen G., iii. 253
—, Thomas, ii. 159; iii. 50, 51
Hoare, William, R.A., iii. 69, 133
Holbein, Hans (copy), ii. 45, 79, 149 *bis*, 211, 213 *bis*, 266 *bis*; iii. 8, 10, 190
Holl, Frank, R.A., ii. 258; iii. 188
Holmes, James, iii. 282
Holroyd, Sir C., R.P.E., ii. 38
Home, Robert, ii. 8
Hoppner, John, R.A., ii. 11, 12 *bis*, 54, 56 *n.*, 90, 196, 254, 271 *bis*; iii. 77, 95, 227 *bis*
—, L., iii. 80, 81
Horsburgh, John, iii. 226
Hoskins, John, xxiv, ii. 69
Howard, —, iii. 27 *n.*
—, Henry, R.A., ii. 196; iii. 136, 248
Howell, Samuel, ii. 233 *bis*, 275 *bis*
Huddersford, George, iii. 132
Hudson, Thomas, ii. 7, 25, 71, 79, 192, 193, 199 *n.*; iii. 61, 68, 69, 70, 71, 132, 202, 203
Hughes, H., ii. 91
Hunt, William Holman, A.R.S.A., R.W.S., iii. 205, 206
Huysman, James, iii. 32, 129
Hysing, H., iii. 225

Jackson, Gilbert, xx, xxiv–xxvi, ii. 83, 117, 173, 247 *ter*, 248, 251 *bis*, 252 *bis*; iii. 23 *bis*, 216
—, John, R.A., ii. 90, 185, 198, 256; iii. 296
Jacomb-Hood, G. P., iii. 140, 142 *bis*, 143, 300
Jennings, E., ii. 238
Jervais, Thomas, ii. 171
Johnson, Mrs. Basil, ii. 100; iii. 300
—, C. ?, ii. 66; iii. 22, 150
—, Cyril, ii. 136
—, Cyrus, R.I., ii. 179; iii. 267
—, John, xx
Jones, George, R.A., ii. 232
Jourdain, Eleanor Frances, iii. 303, 304 *bis*

K., E., ii. 94
K., R., iii. 130
Kelly, Gerald A., iii. 234
Kennedy, Charles Napier, ii. 103
—, J., ii. 234
Kettle, Tilly, ii. 254
Kirkby, Thomas, ii. 9, 10, 29, 164, 165 *bis*, 166 *bis*, 167 *bis*, 168; iii. 137, 204, 227, 228
Kneller, Sir Geoffrey, ii. 6, 120, 121 *bis*, 127, 129, 175, 187, 189, 190 *bis*, 222, 228; iii. 39, 40 *bis*, 41, 42, 44, 46 *bis*, 47 *bis*, 48, 51 *n.*, 55, 58 *ter*, 59, 64, 110, 114, 128, 130, 240 *bis*, 262
Knight, C. N., iii. 187
—, Eloas, iii. 150, 157, 159
—, John Prescott, R.A., ii. 236 *bis*, 276
Knoeckl, H., ii. 81

L. L., ii. 161
Lamb, Henry, iii. 269
Lambert, J., ii. 237, 240
Lander, J. St. H., ii. 77; iii. 306
Lane, Richard James, A.R.A., iii. 310
—, Samuel, ii. 30
Laroon, Marcellus, iii. 219
László, P. A. de, ii. 203; iii. 295, 320
—, P. A. de, *corrigenda*, 350 *bis*
Laugée, D., iii. 144
Laurence, Samuel, ii. 97, 102
Lawrence, Sir Thomas, P.R.A., ii. 10, 11, 56 *n.*, 164, 165, 167 *bis*,

195 *bis*, 196, 199, 238 *n.* ; iii. 82, 85, 87, 96, 204, 248
Lehmann, R., iii. 287
Lely, Sir Peter, ii. 52, 122, 185 ; iii. 29 *bis*, 30 *bis*, 31, 32, 33, 34, 35, 127, 199
Lenbach, Franz von, ii. 37
Lens, Bernard, iii. 126 *n.*
le Sueur, Hubert, iii. 168, 172
Levi-Strauss, R., iii. 303
Ling, Abraham van, xxii and *n.* ; ii. 143 ; iii. 11, 12
Linnell, J., ii. 8
Llewellyn, W., iii. 304
Lockey, Nicholas, iii. 19
—, Rowland, iii. 19
Loder, Robert, ii. 243, 245 *bis*, 250, 254
Lofthus, Arne, ii. 229
Lucas, Richard Cockle, ii. 148, 211 *bis*
—, Seymour, A.R.A., ii. 241
—, W., iii. 302
Lucchesi, A., ii. 277
Lutterell, E., iii. 168

Macbeth, R., ii. 61
Macdonald, Alexander, ii. 178, 179, 276, 277
—, Lawrence, R.S.A., iii. 297
McEvoy, A.A., ii. 258 *bis*, 259
Macree, Sir Daniel, R.A., ii. 98
Mallory, Robert, iii. 157
Mann, Harrington, iii. 234
Martin, David, ii. 27 ; iii. 73
Mathews, Mrs. Attwood, ii. 139
Matsys, Q., ii. 181
Maubert, James, ii. 123, 130, 131
Maud, W. T., iii. 252
Maul, Berta, iii. 305
May, Dampier, iii. 145
Mengs, Raphael, iii. 70
Menzies, W., ii. 62
Metcalfe, Theophilus, iii. 318
Millais, Sir J. E., P.R.A., iii. 104, 286
Miller, J., iii. 133
—, W. E., ii. 41, 60, 100, 101 ; iii. 232, 251
Miln, W., ii. 127
Mitchell, M., iii. 223 *n.*
Moira, Gerald E., ii. 240, 241 *quat*
Morland, Henry Robert, ii. 133
Morrison, R. E., ii. 137
Mortimer, John Hamilton, A.R.A., iii. 225
Muller, R., ii. 28 ; iii. 91
Mundy, Peter, xx
Munro, Alexander, iii. 99, 101, 308
Murray, Thomas, ii. 109, 110, 111, 125, 126, 129 ; iii. 163, 177, 222
Mytens, Daniel, xxii, ii. 113 ; iii. 20

Nelson, J. H., ii. 13
Newton, G. S., R.A., iii. 87
—, Sir W. J., ii. 134
Nollekens, Joseph, R.A., ii. 9, 255 *bis* ; iii. 245, 263
Norris, Arthur, iii. 305
Norris, Hugh L., iii. 231
—, William Foxley, iii. 139
Northcote, James, R.A., iii. 87, 88

Olive, T., ii. 230 *ter*, 231
Olivier, H. A., iii. 105, 106
Opie, John, R.A., ii. 56 *n.*, 73 ; iii. 246, 248
Orchardson, W. Q., R.A., ii. 104 ; iii. 106
Orpen, Sir William, R.A., ii. 259 *ter* ; iii. 108
Orson, J.,[1] ii. 177 and *n.*, 226, iii. 350
Ouless, W. W., R.A., ii. 100, 136, 238, 239 ; iii. 103, 139, 252
Owen, William, R.A., ii. 12, 28 *bis*, 29, 30, 56 *n.*, 92, 93, 196, 272, 273 ; iii. 81, 82, 83, 84, 86, 89 *bis*, 90, 91, 97, 185, 227

Paget, H. M., iii. 291
Painter Stainers' Co., xiv, xv, xx
Palmer, William, iii. 245
Parry, William, A.R.A., iii. 194
Partridge, John, ii. 198
Patoun, John, iii. 224
Pegler, C. W., ii. 165, 166
Pegram, Henry A., ii. 15
Peisley, Mr., ii. 7
Penny, Edward, R.A., ii. 132, 133, 243

[1] This painter, apparently a resident in Oxford, may prove to be of equal interest with John Taylor.

Penrose, Dr. Thomas, ii. 155
Pepper, W., jn., ii. 257
Perigal, Arthur, R.S.A., iii. 93
Peters, M. W., R.A., ii. 64
Phillips, Charles, iii. 240, 241
—, R., iii. 239
—, Thomas, R.A., ii. 13, 74, 92, 93, 94, 165, 197, 199, 255, 257, 273; iii. 96, 185
Philpot, Glyn, R.A., iii. 234
Phoenix, George, ii. 39
Pickersgill, Henry William, ii. 57, 76, 200 and *n.*, 234 *bis*, 274; iii. 93 and *n.*, 94, 98, 100, 229
Pierce, Edward, ii. 188; iii. 130, 312
Pine, Robert Edge, ii. 162; iii. 72, 73, 149, 150, 259
Pinker, H. R. Hope, iii. 206
Piombo, Sebastiano del, ii. 213
Pond, Arthur, ii. 88
Potter, Francis, iii. 117 *n.*, 119
Powell Martin, iii. 197, 199, 218 *n.*
Powell, Martin, iii. 126
Pozzo, G. da, ii. 15
Price, Joshua, ii. 141, 142 *passim*, 143 and *n.*
—, William, ii. 143
Pringle, M., iii. 293

Quinckhardt, Jan Maurits, ii. 253

Rainsford, John, ii. 110
Ramsay, Allan, ii. 134, 227, 228; iii. 67, 183, 184 *bis*
Rav, Jan, *see* Corvus
Reid, Sir George, P.R.S.A., ii. 16, 41, 105, 106, 259 *bis*
Reinhart, H., ii. 46
Reynolds, Elizabeth (Mrs. Walker), iii. 99
—, Frances, iii. 134
—, Sir Joshua, P.R.A., ii. 7, 56 *n.*, 89, 171 *bis*; iii. 67, 68, 71, 73, 74 *bis*, 78, 79 *bis*, 82 *n.*, 134, 135, 136, 243, 244, 273, 274, 280
—, S. W., jn., iii. 95
Richardson, Jonathan, iii. 47, 48 *bis*, 63 and *n.*, 114
Richmond, George, R.A., ii. 33, 37, 59 and *n.*, 75, 76, 98, 101, 136, 201 *bis*, 202, 204, 257; iii. 101, 102, 276, 283 *bis*, 284, 285, 287, 289, 294, 316
Richmond, Sir W. B., R.A., ii. 169, 242; iii. 284
Ridley, E., ii. 176
Rigaud, Hyacinthe, ii. 64 *n.*
Riley, John, ii. 124; iii. 27, 35, 36 *passim*, 44, 53, 114
Rising, J., ii. 194; iii. 135
Riviere, Briton, R.A., ii. 106; iii. 107
—, Hugh, ii. 170 *bis*; iii. 144, 145, 233, 300
—, William, ii. 96; iii. 187
Roberts, James, ii. 231; iii. 182, 244
Roden, William T., iii. 286
Romney, George, ii. 9, 10 *bis*, 56 *n.*, 75 *bis*, 163; iii. 73, 75, 76, 79, 80, 81, 83, 86 *bis*, 226, 247
Roslin, Alexander, ii. 229 *bis*
Ross, C. M., ii. 36
—, Thomas, iii. 242
—, Sir W. C., R.A., iii. 285
Rosti, A. E. L., iii. 140
Rothenstein, William, ii. 242; iii. 108, 268, 290
Roubiliac, Louis François, ii. 180, 221; iii. 40, 66, 317
Rowse, Samuel W., ii. 97
Rudland, Robert, *glass painter*, xxii
Runciman, Kate, ii. 135
Russell, A., iii. 44
—, James, ii. 221
Rysbrack, Michael, ii. 1, 125; iii. 36, 37, 38 *ter*, 50, 62, 65, 256

Salter, W., iii. 274
Saunders, iii. 41
Say, Frederick, iii. 98
Scannell, Edith, iii. 289
Scheffer, F., ii. 158
Scott, William Bell, ii. 40
Sewell, E. F., ii. 146
Shannon, J. J., iii. 268, 292
Sheard, M. F., ii. 242 *bis*
Smith, Herbert L., ii. 80
—, J., ii. 67, 231 *bis*, 232, 233; iii. 19, 26, 133, 219, 221 *bis*, 224
—, John Thomas, ii. 9
—, W., ii. 166, 167, 168
—, Thomas, iii. 123
Soest, Gerard, ii. 121, 218
Soldi, Andrea, ii. 87
Soldisi, Dante, ii. 39
Solomon, Solomon J., R.A., ii. 15 *bis*; iii. 207 *bis*, 208

Sonmans, William, xiv, ii. 18, 86, 210 *n.*, 245 ; iii. 26, 56, 117, 119, 126, 129, 210, 212, 218, 219
Steell, Sir J., iii. 264, 284
Stewart, Malcolm, ii. 170
—, Thomas, iii. 77
Stone, Nicholas, ii. 48, 50, 154 ; iii. 214
Stothard, A. J., iii. 228
Strang, William, iii. 188, 299
Streeter, Hylda, ii. 137 *bis*
Strong, Sampson, xi *seqq.*, ii. 146 *bis*, 147 *bis*, 181 *ter*, 212, 263, 264 ; iii. 4, 5, 10, 156 and *n.*
Symonds, W. R., ii. 103, 238 ; iii. 253

Tait, B. M., ii. 69
Tassie, James, ii. 26
Tatham, F., iii. 310
Taylor, L. Campbell, A.R.A., iii. 107
—, John, xiii, xiv, xv, ii. 18, 23 *bis*, 148, 172, 209, 210 *ter*, 212, 218 *bis*, 245 ; iii. 9 *bis*, 157, 193, 215
—, R., ii. 25, 254 ; iii. 64
—, S., ii. 91, 92
Termouth, John, ii. 256 *bis*
Theed, W., ii. 160
Thompson, Charles H., iii. 232
—, T. C., R.H.A., ii. 233, 234 ; iii. 138
Thornhill, Sir James, ii. 176, 180 *bis*, 186, 191, 192
Tilson, Henry, iii. 35, 36
Titian, ii. 214 ; iii. 13
Tonneau, Joseph, ii. 236, 237 *bis*, 239 ; iii. 231
Tuer, Herbert, iii. 200
Turner, J. M. W., R.A., iii. 16, 65 *n.*
Tweedie, William M., iii. 250
Tyler, William, ii. 33, 37
Tyrwhitt, R. St. John, ii. 276 *bis* ; iii. 266

Vanderbank, John, ii. 127, 130, 191, 229
Vanderhagen, Alexander, ii. 224
Vanderstein, ii. 144
Van Dyck, Sir A., iii. 25, 26, 166, 169, 170, 172, 173, 196, 256 and *n.*, 283, 319
Van Loo, Jacob, iii. 27 *n.*, 60
Van Somer, Paul, iii. 214
Vaslet, Lewis, ii. 52 and *n.*, 53-7 *passim*, 62 *biographical note*, 73, 132 ; iii. 136
Vos, Herbert, iii. 140

W., D., ii. 99
Walker, Arthur George, iii. 293
—, Mrs. Elizabeth, iii. 99
—, Robert, iii. 308
Waller, Mrs. S. E., iii, 301
Ward, Leslie, iii. 143
Watson, M. W., ii. 13
Watt, Fiddes, ii. 41, 42 *bis*, 105, 139, 204
Watts, G. F., R.A., ii. 35, 134 ; iii. 104, 230 *bis*, 232
Weigall, Henry, ii. 58 ; iii. 108, 288
Wells, Henry Tanworth, R.A., ii. 59 ; iii. 302, 303
Westmacott, Richard, jn., R.A., ii. 256 ; iii. 249
White, Robert, iii. 173
Wilde, Samuel de, iii. 314
Wilkinson, Edward Clegg, ii. 77
Williams, —, iii. 298
—, J. M., ii. 88
—, John, ii. 177
Wills, Rev. James, ii. 193 ; iii. 66, 68
Wilson, B., ii. 195
Wilton, Joseph, R.A., ii. 9
Wirgman, T. B., iii. 287
Wissing, W., ii. 128
Wontner, W., ii. 99
Wood, John, iii. 281
Woolner, Thomas, R.A., ii. 58 ; iii. 140, 286
Woolnoth, T. A., ii. 276 *n.*
Worlidge, Thomas, ii. 88
Worsdale, James, iii. 55
Wright, Joseph, of Derby, ii. 89
—, John Michael, ii. 219, 220 ; iii. 272
—, R. Murdock, ii. 25
—, W., iii. 251

Yeats, W. B., iii. 316

Zeeman, Enoch, iii. 49, 56, 60, 178, 179 *bis*
Zeeu, Cornelius de, iii. 149, 152, 153 and *n.*, 154
Zuccaro, F., ii. 2

III. NAMES OF DONORS AND FORMER OWNERS

Abbott, Charles, Lord Tenterden, ii. 272
Abercromby, Lady, ii. 35, 36
Acland, Sir Henry, iii. 101
Agar, Charles, Earl of Normanton, iii. 79
Allen, Thomas, iii. 125
Anderson, Stanley, iii. 188
Austice, Sir J. Arthur, iii. 318
Archer, Dr. Edmund, iii. 174
Arlington, Henry Bennet, Earl of, iii. 30
Arnold, Matthew, ii. 94
Askew, Dr. Adam, ii. 116
Austen-Gourlay, Rev. W. E. C., ii. 153

Baillie, Dr. Matthew, ii. 29
Balfour of Burleigh, A. H. Bruce, Lord, ii. 105
Bandinel, Dr. Bulkeley, ii. 153
Barker, Mrs. Mary, ii. 154
Barlow, Dr. Thomas, ii. 140, 141
Barrington, Bishop Shute, ii. 30; iii. 86
Bathurst, Rev. Edward, iii. 119
—, George, iii. 125
—, Henry, 3rd Earl, ii. 27
Baylie, Mrs. Priscilla, iii. 173
Bayne, Thomas Vere, iii. 104, 105
Beauchamp, Earl, iii. 283, 287
Beaufort, Charles Somerset, 4th Duke of, ii. 87
Berdmore, Dr. Scrope, ii. 44
Bethell, Richard, Lord Westbury, iii. 229
Biddulph, Lady, ii. 226
Bigge, Dr. Edward, ii. 46
Birch, Walter, ii. 222
Birkenhead, F. E. Smith, Earl of, iii. 234
Blaake, Catherine, ii. 145
Blackburne, Colonel Ireland, iii. 317
Blackstone, Sir William, ii. 206
Bland, Sir John, iii. 179
Bliss, Miss, ii. 96
Bloxam, Dr. J. R., ii. 211, 212, 221, 225, 232, 233, 238
Bodleian Library, ii. 251; iii. 155, 159, 180, 189, 192, 193
Boringdon, John Parker, Lord, iii. 67
Bousfield Bequest, iii. 297
Bowles, George Downing, ii. 88
Bradbury, Miss, iii. 298
Bragge, William, iii. 128
Brereton, Owen Salusbury, iii. 55
Bridgman, Edward, iii. 158
Bridoake, Bishop Ralph, ii. 156
Broadley, Alexander Merrick, ii. 231; iii. 182
Brodrick, Hon. G. C., ii. 44, 47
Bromley, William, iii. 41
Brougham, Bernard, ii. 107
Browning, R. Barrett, ii. 34
Buckeridge, Arthur, iii. 163
—, Baynbrigg, iii. 166
Buckland, John, ii. 267
Bullard, Rev. J. V., ii. 7
Bulley, Dr. Frederick, ii. 223
—, Mrs., iii. 237
Burdet, Maria, iii. 34
Burdett-Coutts, Baroness, ii. 235
Burgess, Bishop Thomas, ii. 273
Burton, Dr. Daniel, iii. 69
—, Mrs. Helen, iii. 12, 14, 18, 26, 28, 29, 61, 81, 96
—, William, iii. 23
Butt, Dr. George, iii. 4
Buttery, Ayerst H., iii. 314

Campbell, Lord Frederick, iii. 3 *bis*
Carlisle, George Howard, Earl of, ii. 37

Carr, W. Holwell, ii. 65
Cartwright, Bishop Thomas, ii. 122
Case, Thomas, ii. 271
Cassels, Walter R., iii. 73
Cavendish-Bentinck, W. H., Duke of Portland, iii. 80
Chambers, Lady, ii. 9
King Charles I, iii. 3
— II, iii. 200
Queen Charlotte, iii. 183
Charterhouse, London, The, ii. 69
Chase, Dr. D. P., ii. 97, 98, 100, 102
Chaundler, Thomas, xii, ii. 146
Chaundy, T. W., iii. 102
Chawner, Mrs., ii. 164
Cheyne, Mrs. T. K., ii. 104
Christie, Father James, iii. 319
Christopher, Captain A. C. Seton, iii. 318
Clarke, Dr. George, ii. 113, 114 *bis*, 119 and *n.*, 120, 123, 124, 183 *bis*, 186, 187, 190 *bis*, 207 ; iii. 43, 261
Clavering, Robert, iii. 60
Cleaver, Bishop Euseby, iii. 83
Clements, William, ii. 224
Clerke, Archdeacon C. C., iii. 109
—, Mrs., iii. 101
Clifford, Edward, ii. 34
Clopton Hall, Collection at, ii. 267
Clough, Arthur Hugh, ii. 97
Cole, John Griffith, ii. 73
Cole, Owen Blayney, iii. 91
Coleridge, Bernard John S., Lord, iii. 145
Coleridge, Lady, ii. 38
Collins, Anthony, iii. 39
Collison, Harry, iii. 312
Coltham, Mrs. Frank, iii. 298
Combs, H. J., iii. 146
Conny, Dr., Heiress of, ii. 224
Cookson, Christopher, ii. 235
Cooper, Archdeacon Robert, iii. 239
Cornthwaite, Rev. Tullie, iii. 279
Corbett, *alias* Plymley, Joseph, iii. 242, 244
Cottle, Joseph, iii. 138, 246
Covan, J. E., ii. 132
Cowan, J. H., ii. 132
Cowley, Abraham, ii. 51
Coxe, Rev. Hilgrove, iii. 310
Creed, Peter, iii. 237
Curran, Miss A. M., iii. 135 *n.*
Curzon, George Nathaniel, Marquess, ii. 203
Cust, Robert H. H., ii. 235

Dalton, K., iii. 279
Dance, George, a Descendant of, iii. 183 *bis.*
Daubeny, R. H., ii. 217, 221
Davey, Lady, ii. 15
Dawson, Mrs. J., ii. 86
Denbigh, Earl of, ii. 19
Denison, Mrs. William, iii. 273
Derham, Dr. William, iii. 149, 150, 151, 152, 155, 165, 167, 169, 172, 177
—, Mrs. William, iii. 151
Dicey, A. V. and Mrs., iii. 144
Dickinson, Lowes C., ii. 103
Doctors' Commons, iii. 319
Dolben, Sir John English, iii. 201
—, John, Family of, ii. 174
—, Mrs. Mackworth, iii. 31
Dorrill, John, iii. 175
Driver, Dr. S. R., iii. 102
Duckworth, Dr. Robinson, iii. 134
Duncan, Dr. J. S., iii. 181

Edows, John, iii. 238
Edwardes, Stephen, ii. 46, 48
Ekins, Rev. Jeffrey, ii. 161, 163
Eldon, Lord, ii. 13
Elliott, E. B., ii. 136
Ellis, Welbore, Lord Mendip, iii. 76
Esson, William, ii. 49
Eve, Sir Harry, ii. 77 ; iii. 316
—, Lady, ii. 77

Faussett, Godfrey, ii. 274
Fell, George Hunter, ii. 228
—, Dr. Samuel, iii. 20
Findlay, J. R., iii. 264
Firth, Sir Charles H., ii. 106; iii. 316
Fitzwilliam, Dr. John, ii. 221
Fletcher, Alderman William, ii. 80
—, C. R. L., ii. 217
Folkestone, Viscount, ii. 1
Ford, Dr. Thomas, iii. 127
Fountain, Sir Andrew, iii. 216
Fowler, Dr. Thomas, ii. 266, 267, 277
—, W. Warde, ii. 178
Freeman, Ralph, ii. 227
Freind, Dr. William, iii. 63

Froude, Miss, ii. 102

Gawthorne, Rev. J. C., iii. 280
King George III, iii. 184
Gibbons, Mrs. Elizabeth, iii. 177
—, Dr. William, iii. 164
Gibbs, Lieut.-Colonel George, iii. 289
Girdlestone, W. T., iii. 136
Godwyn, Charles, ii. 20
Goes v. Naters, M. A. van der, iii. 154 *n.*
Goodenough, Dr. Edmund, iii. 32, 75
Gori, Lamberto, iii. 181
Grayson, Dr. Anthony, iii. 281 *bis*
Green, Stephen, ii. 111
Greenhill, Miss, iii. 141
Gregory, Dr. David, iii. 50, 52, 65
Greswell, the Misses, iii. 266
Griffiths, Dr. John, iii. 228, 230
—, W. H., iii. 264
Grose, Thomas Hodge, ii. 137
Gutch, Wilfrid, ii. 132
Gwynne, Dr. Matthew, iii. 159, 163

Hackmam, Rev. A., iii. 206
Hadow, Miss Grace, iii. 320
Hales, Sir Edward, ii. 4
—, Sir Richard Cox, ii. 4
Halifax, Viscount, iii. 286, 316, 320
Hall, Deborah, ii. 228
—, F. W., iii. 188
—, Sydney P., iii. 251, 253
Hamilton, Dr. Henry Parr, iii. 297
Hammond, Dr. John, iii. 33, 42
Hampden, Bishop Renn Dickson, ii. 93; iii. 100
—, daughter of, ii. 93
—, Viscountess, ii. 193
Harcourt, Viscount, iii. 240
Harley, Edward, 2nd Earl of Oxford, iii. 48, 59, 64
—, Robert, Earl of Oxford, iii. 45
Harrison, Frederic, iii. 233
—, Mrs. Jemima, ii. 184
Haverford College, Pennsylvania, iii. 46
Hawes, Dr. Herbert, ii. 82, 84, 85
Hawkins, Dr. Edward, ii. 86
—, Miss, ii. 81
Hawksmoor, Nicholas, ii. 189
Hay, Dr. Thomas, iii. 77
Hayes, Dr. Philip, ii. 213, 230
Hayley, William, ii. 26
Herbert, Hon. James, iii. 198
—, Mrs. Mary, ii. 226
Herkomer, Lady, iii. 312
Hervey, Lord Francis, iii. 272, 277
Hickes, Fowler, ii. 175
Higgs, Arthur, ii. 25
Hill, Mrs. Ellen G., iii. 254
Hody, Mrs. Edith, iii. 220
Holberg Club, The, ii. 229
Holmes, Dr. William, iii. 147, 148, 149, 151, 152, 155, 158, 165, 167, 168, 169 *bis*, 172, 175, 177, 178
Howard, George, 9th Earl of Carlisle, ii. 37
Hucheson, Mrs. Maria, iii. 162
Huggins, William, ii. 220
Humphrey, Justina, ii. 214
Hunt, Mrs. Holman, iii. 206
Huntley, John, iii. 161
Hyett, Francis Adams, iii. 245, 246

Inge, Dean R. W., iii. 272
Ingham, Robert, ii. 87
Inglis, Sir Robert Harry, iii. 25
Ingram, Bishop Arthur Winnington, iii. 290
—, Dr. James, iii. 119, 122 *bis*, 123, 127, 128, 130, 131, 133, 136, 138 *bis*.
Isham, Sir Edmund, ii. 229

Jackson, Dr. Cyril, iii. 42
—, Thomas Hayes, ii. 231
—, T. W., iii. 256.
Jacobson, Bishop William, iii. 92
James, C. A., iii. 272
Jeffrey, Dr. James, iii. 193, 201
Jenkins, Sir Leoline, iii. 196, 197, 199, 200, 201
Jenne, F. H., Lord St. Heliers, iii. 272
Johnson, Mrs. Basil, iii. 139
Jones, Lady, ii. 8
—, William Todd, ii. 184
Jourdain, Eleanor Frances, iii. 303, 304 *bis*.
Jowett, Dr. Benjamin, ii. 30
Jubb, Mrs. Anne, iii. 41
—, Dr. George, iii. 41

Kaye, Sir Richard, ii. 254
Kennedy, C. W., iii. 309, 310
Kett, Dr. Henry, iii. 124, 137

King, Bishop John, iii. 11
—, Bishop Walter, ii. 272

Lamotte, D., iii. 139, 311
Langton, Mrs., ii. 216
László, P. A. de, iii. 320
Latewar, Thomas, iii. 162
Latham, Dr. John, ii. 185
Laud, Archbishop, iii. 168, 172
Laycock Abbey, ii. 67
Leech, Mrs. Amy, iii. 158
Leicester, Philip Sidney, Earl of, ii. 2
Lemprière, Dr. C., iii. 185, 187, 350
Leveson, E. J., iii. 244
Leyborne, William, ii. 253
Lichfield, Diana, Dowager Countess of, iii. 184
Liddell, Dean H. G., iii. 33, 84
Liddon, Dr. H. P., iii. 7
Littledale, W. A., iii. 316
Lloyd, Mrs. Mary Harriet, iii. 84
—, Sir Nathaniel, ii. 180, 186
Locke, William, iii. 40

Macclesfield, George Parker, Earl of, ii. 75
McCulloch, Rev. Thomas, iii. 189
Macdonald, Sir Archibald, iii. 86
Macmillan, Alexander, ii. 36
Magrath, Dr. J. R., ii. 121, 123, 124, 127, 138 *bis*.
Mansfield, William, Lord, iii. 74
Market Bosworth Manor House, Collection at, iii. 215
Markham, Archbishop William, iii. 78
Marriott, Maria, ii. 97
Marsh, Archbishop Narcissus, ii. 71
Mathew Theobald, iii. 143
Mathews, Mrs. Attwood, ii. 139
Maud, W. T., iii. 253
Maynard, Sir William, iii. 174
Mendip, Welbore Ellis, Lord, iii. 76
Merchant Taylors' Company, iii. 156, 157
Merrick, J., of Pennsylvania Castle, iii. 46
Michel, John, ii. 124 ; iii. 261
Millard, J. E., ii. 213
Moffatt, H. C., iii. 143
Monro, Dr. David Binning, ii. 104
Mordan, Clara Evelyn, iii. 302, 303
More, Hannah, iii. 246
Morice, Rev. William, iii. 54
Morley, John Parker, 1st Earl of, iii. 67
Morrell, Mrs. F. P., iii. 187
Moulden, Mrs. Mary, iii. 259, 260
Mowbray, Sir John Robert, iii. 104
Muir Mackenzie, M. J., iii. 272
Munro, H. A., iii. 99
Murray, Fairfax, iii. 297

Nash, John, iii. 204
Nelson, George M., ii. 231
Nevile, Mrs. Maria, iii. 139
Newbolt, Lady, ii. 197
Newcome, Archbishop William, iii. 247
Newdigate, Sir Roger, ii. 10
Newling, Canon John, ii. 155
Normanton, Charles Agar, Earl of, iii. 79
Nowell, Dean Alexander, ii. 248, 249

Ogle, Harman Chaloner, ii. 237
—, Rev. J. S., ii. 195
Olive, Rev. Thomas, ii. 230
Onslow, Arthur, iii. 224, ? 225
Oriel College, iii. 218
Osler, Sir William, iii. 23
Oxford, City of, iii. 156
—, Edward, 2nd Earl of, iii. 48, 59, 64
—, Robert Harley, Earl of, iii. 45

Palgrave, Sir R. H. Inglis, ii. 27
Palin, E., iii. 186
—, Mrs., iii. 186
Parker, George, Earl of Macclesfield, ii. 75
—, John, Lord Boringdon, iii. 67
—, —, 1st Earl of Morley, iii. 67
Parsons, Daniel, ii. 91
Pelham, Hon. Henry, iii. 274
Penrose, Thomas, iii. 135, 136
Phipps, James, iii. 242
Piers, Dr. William, iii. 20
Peters, Rev. Matthew William, ii. 64
Phillpotts, Bishop Henry, ii. 275
Plot, Dr. Robert, ii. 5
Plymley, afterwards Corbett, Archdeacon Joseph, iii. 242, 244
Poole, Sir Ferdinando, iii. 274
—, Reginald Lane,

Portland, William Henry Cavendish Bentinck, Duke of, iii. 80
Potter, Francis, iii. 117 *n.*, 119
Poulton, E. B., iii. 206
Prestwich, Lady, iii. 299
Price, Henry, iii. 161
—, Sir Rose, iii. 248
Pudsey, Alexander, ii. 223
Pusey, Dr. E. B., iii. 34, 39

Quarrell, W. H., ii. 70 ; iii. 316

Radcliffe, Dr. Samuel, ii. 251
—, Trustees, ii. 6
Radnor, Jacob, 2nd Earl of, ii. 12
Randolph, Rev. L. C., ii. 99
Raper, R. W., ii. 40 ; iii. 130, 309
Ratcliffe, Dr. John, iii. 240
Rawbone, Dr. John, ii. 75
Rawlins, Dr. Richard, ii. 45
Rawlinson, George, iii. 141
—, Dr. Richard, ii. 116 ; iii. 4, 39 *n.*, 148, 149 and *n.*, 151, 152, 155, 189 *bis*, 192–3
Rawnsley, Willingham Franklin, ii. 272
Reed, Isaac, iii. 124
Rhodes, Cecil, ii. 107–8
Rice-Oxley, Leonard, iii. 290
Richardson, Elizabeth, ii. 192
—, Samuel, ii. 192
Richmond, George, ii. 201
—, —, Heirs of, iii. 33
Ric. Vig., 'ex dono', ii. 116
Riviere, Briton, ii. 106
—, —, Family of, ii. 105
Roberts, Charles H., ii. 202
Robinson, Emma, Mrs., ii. 86
Robson, Mr., iii. 274
Roche, Justice Alexander Adair, iii. 233
Roebuck, J. A., ii. 134
Rogers, William, ii. 4 *n.*
Rollinson, William, iii. 171
Rosebery, Earl of, ii. 38 ; iii. 108
Rothenstein, William, iii. 290
Rowney, Thomas, *senior*, iii. 157
—, —, *junior*, iii. 262
Russell, Dr. John, ii. 212
Ryves, Dr. George, ii. 147, 149

Salway, Rev. Herbert, iii. 109
Sampson, Rev. E. F., iii. 109
Sanderson, Bishop Robert, ii. 172, 173
de Saumarez, Frederick Barlow, iii. 245
Saunders, Mrs. Mary Charlotte, iii. 135
Savile, Dame Margaret, ii. 50
Sayce, Dr. A. H., iii. 311
Schroeder, Sir John H. W., ii. 61
Scoltock, William, iii. 72
Scott, Dr. George, iii. 171, 176, 180
—, John, Earl of Eldon, ii. 13
—, William, Baron Stowell, ii. 273
Seward, William, ii. 223
Sewell, Miss E. F., ii. 146
Seymour, Sir G. Hamilton, ii. 59
—, Sir William, Family of, ii. 92
Shadwell, Dr. Charles Lancelot, ii. 105
Sheard, M. F., ii. 242
Shippen, Dr. Robert, iii. 261
Shirreff, Emily, iii. 297
Short, Thomas, iii. 137
Sidney, Philip, Earl of Leicester, ii. 2
Simcox, G. A., ii. 134, 135, 137
Simon, Sir John, iii. 234
Skeffington, Hon. W. J., ii. 1
Skelton, Sir John, ii. 102
Smallwell, Bishop Edward, iii. 76
Smith, Mrs. A. L., ii. 31, 32
—, F. E., Earl of Birkenhead, iii. 234
—, Dr. Goldwin, ii. 60 ; iii. 251
—, Dr. Joseph (Provost), ii. 112, 113, 115, 117, 123, 125, 127, 128 *bis*
—, Dr. Joseph, *junior*, ii. 24, 123, 129, 131 *bis*
—, Dr. Samuel, iii. 33, 77, 79, 85
Somerset, Charles, 4th Duke of Beaufort, ii. 87
Somerville, William, iii. 188
Spenser, Dr. John, ii. 269
Spottiswoode, Andrew, iii. 243
Stonehouse, Mrs., iii. 311
Stowell, William Scott, Baron, ii. 273
Strachan, Andrew, iii. 243
Strangford, Lady, ii. 58
Stratford, Dr. William, iii. 3, 25, 27, 32, 40, 43, 48, 49, 55, 59, 62, 64, 65, 115, 116
Subscribers, Gifts by, ii. 14, 16, 31, 39 *ter*, 40, 41, 42 *ter*, 58, 60 *bis*, 61, 62, 93, 98, 100, 103, 137, 139, 170,

194, 238, 241 *bis*, 256, 258, 260; iii. 73, 101, 102, 104, 107, 142 *bis*, 145, 188, 207, 208, 214, 231, 247, 252, 253, 275, 281, 285, 292, 293, 299 *bis*, 300 *bis*, 301 *bis*, 305 *bis*, 306 *bis*, 312
Sydenham, Theophilus, ii. 185 and *n.*; iii. 272
Symonds, Frederick, ii. 90, 232

Taphouse, C., iii. 96
Taylor, Edward, ii. 69
Tenderden, Charles Abbott, Lord, ii. 272
Thelwall of Bathafarn Park, Denbighshire, iii. 194, 195
—, Bevis, iii. 196
Thorne, Miss A. C., iii. 313, 314
—, Miss E. D., iii. 313, 314
—, E. G., iii. 313, 314
—, Mrs., iii. 249
Tickell, Thomas, ii. 125
—, Thomas, *junior*, ii. 129
Tighe, Mrs., iii. 73
Todd, Margaret, ii. 232
Tonneau, Joseph, ii. 239
Tournay, Dr. William, iii. 227 *bis*, 228
Toynbee, Dr. Paget, iii. 308
Trelawney, Sir Jonathan, iii. 5
Trinity College, Benefaction to, iii. 140 *bis*, 141 *bis*, 144, 145
Tristram, Colonel, iii. 319
Tufnell, Rev. Edward Wyndham, iii. 231
Turner, Mrs. George Francis, iii. 128
—, Dr. Thomas, ii. 269
Tylor, Lady, ii. 41
Tyrwhitt, R. St. John, ii. 276

Vaughan, Mrs., ii. 14
—, Dr. Peter, ii. 48
Vernon, Hon. W. Warren, Executors of, iii. 308

Wadham College, ii. 82; iii. 126
Wadham, Mrs. Dorothy, iii. 211
Walker, Dr. Obadiah, ii. 6
Wall, Dr. William, iii. 59
Walsh, Rev. W. P., iii. 170
Walton, Izaac, ii. 84
Wanley, Dr. Samuel, iii. 259
Ward, William, ii. 5
Wardrop, Sir Oliver, iii. 311
Warner, Dr. Bartholomew, iii. 159
Warren, Sir Herbert, ii. 240
Wells, Joseph, iii. 322
Wendy, Sir Thomas, ii. 23
West, Dr. Thomas, ii. 215
Westbury, Richard Bethell, Lord, iii. 229
Whear, Degory, iii. 256
Wheatley, H. B., iii. 309
White, F. O., ii. 132, 267
Whitbread, Samuel, iii. 245
Wickstead, John, *senior*, iii. 162
Wightman, Sir William, ii. 135
Wightwick, Stubbs, iii. 249
Wilkinson, Dr. Henry, iii. 27 0
Willes, Rev. W. S., ii. 192
Willett, Henry, ii. 26, 110, 150
Williams, Dr. Charles, the Heirs of, iii. 206
—, David, ii. 150
—, John, Family of, ii. 32
—, Mrs., ii. 91 *n.*
Wilmot, John, ii. 182 *bis.*
Wilson, Bishop Daniel, iii. 282
—, Mrs., iii. 249
Wombridge House, Waltham, Berks., Collection at, iii. 237, 241 *bis* and *n.*
Wood, Charles, Viscount Halifax, iii. 286, 316, 320
Woods, Dr. H. G., iii. 123, 132, 136, 142, 144
Woodward, Miss, iii. 226
Wray, Mrs. Charlotte, 184
Wren, Miss, ii. 188
Wylliams, Rev. Cooper, ii. 56
Wynne, Edward, iii. 200, 201

Yalden, Dr. Thomas, ii. 210
Yule, Henry William, Executors of, iii. 231

LIST OF CORRECTIONS AND ADDITIONS

In Volume I

Page xii, line 26 *for* Athenae *read* Fasti

,, xiv, line 28 *for* It is probable that the University provided . . . William Sonmans, *read* Portraits of Founders were presented to the University by the Colleges, and in many cases were painted by John Taylor

,, xvii, line 23 *for* Robert *read* Richard Greenbury

,, xxvi, line 21 *for* as no record . . . plague, *read* Emanuel de Critz died in 1665, and was buried in St. Margaret's, Westminster

,, 1 to 31 *omit* the name of Sonmans as the painter of Founders' portraits

,, 5, No. 10 *for* W. Sonmans *read* John Taylor

,, 6, No. 14 ,, ,, ,,

,, 26, No. 64 ,, ,, ,,

,, 31, No. 76 ,, ,, ,,

,, 75, No. 151 *omit* apparently modern work

,, 103, No. 156 *for* bequest of the subject *read* gift of the subject in 1745

,, 109, No. 271 *add* Probably bought by Dr. Rawlinson at Dr. Mead's sale

Pl. XIV, No. 229 *for* Hall *read* Hale

On page 129 *add to list of lost portraits* Richard Eedes, a divine who died in 1686, mentioned in Harding's *Biographical Mirrour* ; and Jo: Valesius, mentioned by Dr. Rawlinson as hanging in the Anatomy School : perhaps Joannes Vasseus, d. 1545, a translator of Galen (MS. Rawl. C. 865).

,, 146, No. 355 *add* copy after a portrait at Apsley House by W. Herbig

,, 158, No. 383 *for* Lord Coleraine's sale *read* Lord Oxford's sale

,, 161, No. 392 *for* John Russell *read* William Hoare

,, 164, No. 400 *add* Canvas 30 × 25 in.

,, 170, No. 409 *add* 'presented by Dr. Rawlinson'

,, 175, No. 426 *for* attributed to William Dobson *read* attributed to John de Critz the younger

,, 181, No. 440 ,, ,, ,, ,,

,, 206, No. 511 *add* by Haydon

,, 229, No. 676 *for* unknown man *read* Dr. Frewen, presented by Brasenose College in 1850

,, 233 *add* a Bust of S. Jarratt by Weigall, dated 1848, in gallery of Court

,, 253, No. 759 *add* presented by Francis Burton, M.P. for the City 1790–1812

Page 256 *add* Portraits of Lord Valentia, by P. A. de László, presented in 1912
,, ,, of Alderman Sir Robert Buckell, presented in 1919
,, ,, of James W. Slatter, presented by Miss Merivale, Councillor, about 1920
,, 270, line 17 *add* Williams, Jane, 123

In Volume II

Page 4, No. 11 *for* 1905, No. 190* *read* No. 190
,, 11, No. 28 *for* 1906, No. 186* *read* No. 186
,, 26, No. 28 *for* 1906, No. 124 *read* 1905, No. 124
,, 29, No. 36 *for* 1906, No. 106 *read* 1906, No. 166
,, 46, No. 6 *for* 1904, No. 23 *read* 1904, No. 27
,, 48, No. 12 *for* Edwards *read* Edwardes
,, 65, No. 6 *add* a copy by W. Gandy from a portrait in the Guild Hall at Exeter
,, 74, No. 34 *for* 1906, No. 174* *read* No. 174
,, 75, No. 39 *for* 1906, No. 200* *read* No. 200
,, 107, line 11 from bottom *for* Provost Rouse *read* John Rouse
,, 112, No. 12 *for* 1904, No. 4* *read* No. 4
,, 113, No. 18 *add* Oxford Exhibition of Historical Portraits 1904, No. 75*
,, 121, No. 35 *for* 1905, No. 165 *read* No. 165*
,, 124, No. 47 *for* Michell *read* Michel
,, 143, line 14 *for* Abraham van Ling's *read* perhaps Greenbury's
,, 162, No. 53 *for* 1906, No. 6* *read* No. 6
,, 169, No. 78 *for* Edward *read* Edwards Sewell
,, 203, No. 77 *for* E. de László *read* P. A. de László
,, 218, No. 31 *for* 1905, No. 95 *read* No. 95*
,, 223, No. 45 *for* 1905, No. 22 *read* 1906, No. 22
,, 236, No. 80 *for* Philpotts *read* Phillpotts
,, 252, No. 17 *for* 1903, No. 45* *read* 1905, No. 45*
,, 267, No. 11 *for* Reginald Pole *read* Reginald Poole
,, 271, No. 24 *for* Trelawny *read* Trelawney

In Volume III

Page 160, No. 15 *for* clean shaven *read* white moustache and chin tuft, recently revealed by cleaning
,, 185, No. 74 } *for* Lemprière *read* Lempriere.
,, 187, No. 83 } No. 74 has been returned to the family.
,, 187, No. 84 *add* by Sir William Orpen, posthumous portrait.

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